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**BAKALÁŘSKÁ PRÁCE**

**Citátová kompozita v románech Terryho Pratchetta  
Quotational Compounds in Terry Pratchett's Novels**

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Děkuji vedoucí své bakalářské práce za její vstřícný a důsledný přístup, za cenné rady, nápady a čas, který mé práci věnovala.

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Prohlašuji, že jsem tuto bakalářskou práci vypracovala samostatně, že jsem řádně citovala všechny použité prameny a literaturu, a že práce nebyla využita v rámci jiného vysokoškolského studia či k získání jiného nebo stejného titulu.

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## Abstract

The topic of the present thesis are quotational compounds in Terry Pratchett's novels. The theoretical part discusses quotational compounds generally and their comparison to common compounds. On the basis of the comparison of several existing approaches a working definition and terminology is arrived at. Several existing classifications of quotational compounds are proposed, which are further developed in the practical part. The productivity of the given phenomenon is examined in relation to language typology, and the characteristics of Terry Pratchett's style are considered.

The practical part classifies 108 different quotational compounds, excerpted from the first 10 novels of Terry Pratchett's Discworld series, according to their syntactic roles, origin and semantics. In this relation the productivity of quotational compounds is reconsidered and Terry Pratchett's original treatment of quotational compounds observed.

**Key words:** Compound, quotational compound, Terry Pratchett

## Abstrakt

Tématem bakalářské práce jsou citátová kompozita v románech Terryho Pratchetta. Teoretická část se zabývá citátovými kompozity obecně a jejich srovnáním s běžnými kompozity. Na bázi srovnání různých přístupů je stanovena pracovní definice a zvolena odpovídající terminologie. Dále jsou zde navrženy dostupné možnosti klasifikace citátových kompozit podrobněji rozvinuté v praktické části. Je zkoumána též produktivita daného jevu v souvislosti s obecnou jazykovou typologií a zhodnoceny charakteristiky stylu Terryho Pratchetta.

Praktická část klasifikuje celkem 108 různých citátových kompozit, excerptovaných z prvních 10 knih Zeměplochy Terryho Pratchetta, dle syntaktických rolí, dle původu a dle sémantiky. V této souvislosti je zhodnocena produktivita citátových kompozit a originalita Terryho Pratchetta.

**Klíčová slova:** kompozitum, citátové kompozitum, Terry Pratchett

## Table of contents

List of Tables

List of Abbreviations

1	Introduction.....	1
2	Theoretical background.....	2
2.1	The problem of definition.....	2
2.1.1	What is and what is not a compound .....	2
2.1.1.1	Basic definition .....	2
2.1.1.2	Criteria for compounds .....	3
2.1.1.3	Conclusions .....	6
2.1.2	What is a quotational compound.....	7
2.1.2.1	Terminological variation .....	7
2.1.2.1.1	Phrasal/dephrasal/phrase compounds.....	8
2.1.2.1.2	String compounds.....	8
2.1.2.1.3	Syntactic/lexicalized phrases .....	8
2.1.2.1.4	Premodifying compounds .....	9
2.1.2.1.5	Quotational compounds .....	9
2.1.2.2	Two approaches to quotational compounds.....	9
2.1.2.2.1	Quotational compound as a lexical unit .....	10
2.1.2.2.2	Quotational compound as a construction type .....	12
2.1.2.2.3	Our approach .....	14
2.1.2.3	Is Quotational compound a compound?.....	15
2.2	Classifications.....	18
2.3	Productivity and language typology .....	20
2.4	Stylistic characteristic of quotational compounds .....	22
2.4.1	General observations.....	22
2.4.2	Terry Pratchett's style .....	22
3	Methodology .....	23
4	Research part.....	24
4.1	Structure and aims .....	24
4.2	Analysis .....	25
4.2.1	Syntactic roles of quotational compounds .....	25
4.2.1.1	QCs as syntactic nouns.....	27
4.2.1.2	QCs as syntactic adverbs.....	27
4.2.1.3	QCs as syntactic adjectives .....	29
4.2.2	The origin of quotational compounds .....	30

4.2.2.1	Dephrasal quotational compounds: .....	31
4.2.2.2	Declausal quotational compounds.....	33
4.2.2.3	Desentential quotational compounds .....	34
4.2.2.4	Symmetrical quotational compounds.....	35
4.2.3	Semantic classification and style .....	38
4.2.3.1	Semantics of premodifying QCs .....	38
4.2.3.1.1	Descriptive premodifications .....	39
4.2.3.1.2	Metaphorical premodifications .....	40
4.2.3.1.3	Evaluative premodifications.....	41
4.2.3.2	Semantics of nominal QCs.....	41
4.2.3.2.1	Common nouns .....	41
4.2.3.2.2	Proper nouns.....	42
4.2.3.3	Semantics of adverbial QCs .....	43
4.2.3.4	Anti-idioms .....	44
4.2.4	False quotational compounds.....	44
4.2.5	QCs occurring more than once .....	45
5	Conclusion .....	45

## List of Tables

Table 1: The distribution of the three spelling variants of <i>rain forest</i> in the British National Corpus.....	4
Table 2: Distribution of the three spelling variants of <i>full stop</i> in the British National Corpus .....	5
Table 3: Terminology .....	7
Table 4: List of linguists viewing QCs as construction types or lexical units.....	11
Table 5: Distribution of QCs according to syntactic roles and corresponding parts of speech.....	25
Table 6: Distribution of the realizations of premodifying QCs .....	30
Table 7: Classification of QCs according to origin .....	31
Table 8: Distribution of finite and non-finite constructions in declausal QCs .....	34
Table 9: Word-class membership of symmetrical QCs .....	36
Table 10: Semantic symmetry in symmetrical QCs .....	37
Table 11: Semantic relations between the premodifying QC and its head.....	38
Table 13: Recurrent morphological patterns in evaluative premodifying QCs .....	41

## List of Abbreviations

QC	Quotational Compound
TCOM	The Colour of Magic
TLF	The Light Fantastic
ER	Equal Rites
M	Mort
S	Sourcery
WS	Wyrd Sisters
P	Pyramids
GG	Guards! Guards!
E	Eric
M	Moving Pictures



## 1 Introduction

This thesis deals with a word-formation process, which is presented in the Czech linguistic literature under the term quotational compounding. This process concerns the creation of such words as *once-upon-a-lifetime (trip)* or *never-to-be-repeated (offer)*. Since these words are formed from parts of clauses or phrases, they are often labeled *phrasal* or *dephrasal compounds*, though various other terms appear in literature, including *quotational compounds* (henceforth QCs), which is a term used in the present thesis. It is often admitted that quotational compounding is a marginal case of compounding, which raises the question, whether QCs are really compounds. This is done by the comparison of QCs to common compounds - for which reason the discussion of common compounds is provided as the basis - as well as by considering conversion as a potential word-formation process here active. Since there is not a uniform treatment of QCs in literature, various current theoretical approaches to QCs are compared and an adequate one is selected. Then the principal devices for the practical analysis are sorted, including available classifications of compounds. Quotational compounding is a stylistically marked word-formation process, which is observed on the work of Terry Pratchett, who uses QCs profusely to form neologisms, necessary in fantasy fiction, as well as to make the style amusing. The marked expressivity of QCs is especially useful for this purpose.

## 2 Theoretical background

### 2.1 The problem of definition

Every definition has its central and marginal cases, virtually no definition is exhaustive, and there are exceptions to definitions. According to some definitions quotational compounds would by no means be marginal compounds, according to others, they would not even count as compounds.

#### 2.1.1 What is and what is not a compound

##### 2.1.1.1 Basic definition

According to Bauer a compound “is usually defined (somewhat paradoxically) as a word that is made up of two other words”. (Bauer 2006: 719) The paradox quality consists in that the words that compose the compound lose their status as words, otherwise the result could not be counted as a single word but as a multiword group. Another weakness of this definition lies in its limitation to only two constituents, which excludes quotational compounds formed of more than two words. Bauer is aware of all these weaknesses and offers a solution in promoting five relevant criteria to decide on compound status: orthographic, phonological, morphological, syntactic and semantic, which will be discussed in the next subchapter.

Another definition, by Quirk et al. holds that “a compound is a lexical unit consisting of more than one base and functioning both grammatically and semantically as a single word.” (Quirk et al. 1985: 1567) This definition uses the term “base” for what Bauer’s one imprecisely labels “word”, therefore compounds such as *Anglo-Saxon* are included in this definition, but excluded from the one given by Bauer since *Anglo* is not a word but only a dependent base.

What is inherent in Quirk et al.’s definition is developed clearly in Mathesius’: “A compound can be defined from the formal point of view as a word that can be dissociated

through associative analysis into at least two lexical morphemes of which the one in the terminal position has the same grammatical capacity, and sometimes even the same form, as an independent word, whereas the other morphemes lack this capacity; they sometimes also lack the form of an independent word and are thus formally characterized as dependent (bound) word-forms: *bratrovrah*, *kazisvět*. Semantically, a compound has been defined as a connection of two words whose semantics no longer conveys the independent meaning of the components.” (Mathesius 1961: 29)

All these definitions take into account some of the criteria offered by Bauer. Both Quirk et al. and Mathesius include the morphological, syntactic and semantic point of view, however, there is no mention of orthography or phonology. The definition given by Bauer only observes the morphological structure.

#### 2.1.1.2 Criteria for compounds

Orthographically “compounds are assumed to show their status by being written as single words,” (Bauer 2006: 720) which is either realized by an uninterrupted sequence of morphemes, such as in *rainforest*, or by hyphenation. Phonologically “stress is sometimes taken to be criterial, distinguishing most clearly between examples like *blackbird* and *black bird*.” (Ibid.) Morphologically “it is sometimes claimed that since compounds are single lexemes, the only inflection allowed in them must be the inflection that allows that single word’s functioning in the sentence as a whole to be seen. Accordingly, internal words (words acting as modifiers within the compound) are said to disallow inflections.” (Ibid.) Syntactically “a compound is [...] treated in the syntax as a single unit and not a sequence of two distinct units. This usually means that anaphora cannot pick out the modifying element in a compound, but can in a syntactic phrase” (Bauer 2006: 721) Lastly, semantic

criteria require that a compound have a “specialized meaning” (Ibid.) which is sometimes an “indication of lexicalization” (Ibid.) but arguably “meaning specialization is not something that comes with frequent use (and gradual movement from syntax to the lexicon) but something that comes with first use.” (Ibid.) It follows, then, that compounds formed ad-hoc should also reveal specialized meaning and therefore comply with the semantic criterion.

As regards the orthographic criteria, there is a disagreement in the case of compounds, and it is often allowed that compounds are not necessarily written as one word. Dušková et al. admit that this criterion fails in the case of words, whose orthography varies, such as compounds (Dušková et al. 1994: 15).<sup>1</sup> As an example supporting Dušková et al.’s statement we may consider *rain forest*, which has three orthographic realizations: *rain forest*, *rain-forest*, or *rainforest*. The following table illustrates their distribution in the British National Corpus:

**Table 1: The distribution of the three spelling variants of *rain forest* in the British National Corpus**

	<b>Number of hits</b>	<b>%</b>
rain forest	125	21
rain-forest	18	3
rainforest	450	76
<b>TOTAL</b>	<b>593</b>	<b>100</b>

As Bauer argues “such variation merely shows the progress of an item such as *rain forest* from syntactic sequence to lexical item.” (Bauer 2006: 720) According to this statement, therefore, the realization *rain forest* would not be a compound but still a syntactic sequence not yet having attained the compound status and not yet having been lexicalized. The above

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<sup>1</sup> My translation: “Toto kritérium však selhává v případě slov, jejichž pravopis kolísá (kompozita).”

table would be supportive of full lexicalization of *rainforest* since the highest number of hits comprises the cases where *rainforest* is written as single word.

Contrastingly, we may take the case of *full stop* which is distributed conversely in the British National Corpus (see table 2) but the item, though prevalingly realized as two separate words, is certainly fully lexicalized, as its presence in dictionaries confirms.<sup>2</sup>

**Table 2: Distribution of the three spelling variants of *full stop* in the British National Corpus**

	Number of hits	%
full stop	165	93
full-stop	8	4
fullstop	5	3
<b>TOTAL</b>	<b>178</b>	<b>100</b>

According to Bauer’s criteria for compounds, *full stop* fails the orthographic criterion.

However, it meets all Bauer’s other criteria for compounds. It clearly meets the semantic criterion having specialized meaning and actually a one-word equivalent, *point* in British English or *period* in American English. The phonological criterion, stress on first segment, however, is not met. According to the Macmillan dictionary of British pronunciation<sup>3</sup>, *full stop* is stressed on the second segment. The morphological criterion, impossibility of modification of the first element, is easily applicable here, since for example the comparative *\*fuller stop* cannot be formed. The syntactic criterion, i.e. that “anaphora cannot pick out the modifying element in a compound but can in a syntactic phrase,” (Bauer 2006: 721) when applied to *full stop* also proves plausible. As an example of the syntactic criterion application Bauer lists and comments on the following example: “*I thought this*

<sup>2</sup> *full stop* [countable] British English a point (.) that marks the end of a sentence or the short form of a word [= period American English]. Longman Dictionary of Contemporary English [http://www.ldoceonline.com/dictionary/full-stop\\_1](http://www.ldoceonline.com/dictionary/full-stop_1)

<sup>3</sup> <http://www.macmillandictionary.com/dictionary/british/full-stop>

*house had aluminum windows not wooden ones* (where *ones* refers to windows not aluminum windows, and thus shows aluminum windows to be made up of two elements)” A similar reference to *full stop* would be nonsensical: *When I finish a sentence I make a full stop not an \*empty one.*

The above example is representative not only of compounds but also of idiomatic phrases, since it displays, besides the impossibility of anaphora, also a positive result of the commutation test for idioms, i.e. “the impossibility of paradigmatic substitution of a component by another, analogous component in the same or similar function” (Čermák 2007: 82). It therefore proves that *full stop*, besides being one unit, is also an idiomatic phrase. Apart from the commutation test, *full stop* meets other requirements for idiomaticity, too, such as “fixedness” and “a kind of anomaly” of its elements. (Ibid.) And therefore, since *full stop* does not meet the orthographic criterion for compounds, which is essential for it to be treated as one word, and furthermore the phonological criterion, it seems plausible to treat it as an idiomatic phrase, as well as other such expressions that are fully lexicalized. This is an approach which we adhere to.

### 2.1.1.3 Conclusions

Bauer’s criteria make it possible to distinguish a compound on a complex basis, since there are various characteristics to compounds and there is no easy definition. Although, it is possible for a word to be classed among compounds and not comply with all the criteria, there is the exception of the orthographic criterion, which must be met always for an expression to be called a word and a compound. In this thesis, the orthographic criterion, by which we mean hyphenation, is favoured, since the exception is corpus based and, as Bauer comments, “corpus linguists may have no other way of isolating compounds.” (Bauer 2006: 720)

## 2.1.2 What is a quotational compound

### 2.1.2.1 Terminological variation

In this thesis we use the term ‘quotational compound’. This is, however, only one terminological option in a wide range of possibilities. The term ‘quotational compound’ originates exclusively in the Czech literature on this subject, while in foreign literature they are most frequently called ‘phrasal compounds’ or sometimes ‘phrase compounds’, ‘dephrasal compounds’, ‘string compounds’, ‘syntactic’ or ‘lexicalized phrases’, or ‘premodifying compounds’. The following table, provided by Martina Měnová in her thesis *Phrasal Compounds in Contemporary British Newspapers*, clearly matches these terms to the authors who use them. The table is modified according to our further research.

**Table 3: Terminology**

<b>Czech authors</b>	
Dušková et al. (1994)	Quotational compounds
Mathesius (1961)	Quotational compounds
Nosek (1985)	Quotational compounds
Vachek (1976)	Quotational compounds
<b>Foreign authors</b>	
Bauer (1983)	Phrase compounds
Bisetto, Scalise (2005)	Phrasal compounds
Huddleston, Pullum (2002)	Dephrasal compounds
Jespersen (1946)	String compounds + quotation substantives + subcategory of common compounds
Lieber (2005, 2010)	Phrasal compounds
Meibauer (2008)	Phrasal compounds
Plag (2003)	Syntactic phrases, lexicalized phrases
Quirk et al. (1985)	Premodifying compounds

Our preference of the term “quotational compound” is partly motivated simply by our adherence to the Czech tradition but other reasons, such as appropriateness of the term in comparison to other current terms, were considered. The following description attempts at drawing the advantages and disadvantages of each term in use.

#### 2.1.2.1.1 Phrasal/dephrasal/phrase compounds

This term with a slight variation stresses the phrasal character or the phrasal origin of such compounds as *once-upon-a-lifetime trip*. The problem of the term, though, lies in the fact that, according to Vachek, “in some instances even a whole English sentence can be handled in the described manner: *He is a let-me-alone-with-your-nonsense companion.*” (Vachek 1961: 17) However problematic they are, these terms are used most frequently, ‘phrasal compound’ by Bisetto and Scalise, Lieber and Meibauer, ‘dephrasal compound’ by Huddleston and Pullum, and ‘phrase compound’ by Bauer. Another complication consists in that the term ‘phrasal compound’ denotes two different phenomena in Bisetto and Scalise’s view, for whom the compound includes only a one-word unit, as opposed to Lieber or Meibauer, for whom a compound is not limited by the word boundary. (see chapter 2.1.2.2. for more detail)

#### 2.1.2.1.2 String compounds

‘String compound’ is the oldest terminological variant used by Jespersen in 1946. It is a term that describes the structure of such compounds, namely the fact that these compounds consist of a string of bases, with the implication of a larger number. It is therefore apparent that the term pinpoints a different aspect of quotational compounds than the previously discussed term, while it disregards their dephrasal or desentential origin. Again, it is not apparent from the term that by the word ‘compound’, Jespersen means a two-word structure, as discussed further in chapter 2.1.2.2.

#### 2.1.2.1.3 Syntactic/lexicalized phrases

Plag’s term does not assign such expressions as *once-upon-a-lifetime trip* a compound status. Both variants of the term are problematic. A ‘syntactic phrase’ is tautological, since all phrases are syntactic, and the term ‘lexicalized phrase’ is misleading, since quotational



compounds are usually not lexicalized but formed ad-hoc.<sup>4</sup> Furthermore, what he terms a ‘syntactic’ or ‘lexicalized phrase’ is, for Plag, only the left-hand element of a compound (Plag 2003: 135), hence not a compound by itself.

#### 2.1.2.1.4 Premodifying compounds

The term *premodifying compounds* is descriptive of what Quirk et al. understand as the syntactic role of such compounds. The problem is that the syntactic roles of quotational compounds vary. Other authors, such as Huddleston and Pullum list quotational compounds, besides adjectival premodification, in the role of nouns: *he’s a has-been*; and verbs: *don’t cold-shoulder us*. (Huddleston and Pullum 2010: 1646) Other problem of the term is that it is not exclusive, for both quotational compounds, such as *his holier-than-thou attitude*, and common compounds, such as *a first-class passenger*, are premodifications.

#### 2.1.2.1.5 Quotational compounds

After all considerations, the Czech term ‘quotational compound’ seems the most suitable for what we understand as the proprieties of such compounds. The term represents their syntactic origin stressed by all Czech authors, and their “out-of-context nature of a ‘quote.’”<sup>5</sup> (Ménová 2011: 15) There is, nevertheless, no sharp difference between the denotations of the terms ‘dephrasal’ and ‘quotational’: the latter term is wider and covers quotational compounds both with phrasal and sentential origin.

#### 2.1.2.2 Two approaches to quotational compounds

The individual authors’ approaches to the delimitation of quotational compounds differ considerably. In Bauer’s view, “there appear to be two fundamental approaches to the

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<sup>4</sup> See Vachek (Vachek 1961: 18) “most of [quotational compounds] are *ad hoc* formations, and except for isolated instances like *the forget-me-not*, of hardly any terminological, traditional colouring”

<sup>5</sup> Martina Ménová quotes Lieber and Stekauer’s comment on Bresnan and Mchombo’s view. Cf. Bresnan J. and S. Mchombo, “The Lexical Integrity Principle: Evidence from Bantu,” *Natural Language and Linguistic Theory* 13, 1995: 181-254.

nature of a compound, the first sees a compound as a particular construction type, an entity with a formal definition. The second views a compound as a lexical unit meeting certain criteria.” (Bauer 2006: 719) Thus “the things we find in everyday headlines, such as *PM backs mercy killings bill* (where the relevant unit is *mercy killings bill*), are not included as compounds by those who view compounds as lexical units on the grounds that they arise through the productive use of syntactic rules, but are included as compounds by those who view compounds as a construction type. “ (Ibid.) It is apparent from Bauer’s examples that a compound viewed as a construction type need not be one word; it is actually a phrase. Viewed through this perspective a quotational compound, such as *once-upon-a-lifetime trip*, would include both the modification and the modified noun, hence the whole phrase, while the lexical unit approach isolates the left-hand member of the phrase, which is a view followed in this thesis, as our preference of the orthographic criterion results in considering only one-word units, and as we find that the construction-type approach brings a confusion to the problem.

#### 2.1.2.2.1 Quotational compound as a lexical unit

##### 2.1.2.2.1.1 Czech Approach

Czech linguists uniformly regard quotational compounds as lexical units. Table 4 shows which authors view QCs as lexical units and which as construction types. Dušková et al. (1994: 20) define them as arising by the transposition of a sentence part into a different syntactic environment.<sup>6</sup> This definition naturally excludes quotational compounds viewed as construction types, since for example in *a happy-go-lucky sort of attitude*, the modified noun is not a result of a transposition into a different syntactic environment.

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<sup>6</sup> My translation: “citátové složeniny, které vznikají přenesením části věty do jiného syntaktického okolí“

**Table 4: List of linguists viewing QCs as construction types or lexical units**

QC as a lexical unit	QC as a construction type
Dušková et al. 1994	Lieber 2005, 2010
Vachek 1976	Meibauer 2008
Nosek 1985	Jespersen 1946
Mathesius 1961	Bisetto, Scalise 2005
Quirk et al. 1985	Bauer 1983
Huddleston, Pullum 2002	Plag 2003
Marchand 1960	

Mathesius’ approach to quotational compounds is similar to Dušková et al.’s, only narrower. According to him, they “arise in such a way that a sentence element (or phrase or even clause) is used as a noun compound.” (Mathesius 1975: 31) Thus Mathesius’s examples include such compounds as *the have-nots*, but exclude the major type of QCs that function as premodification, such as *a happy-go-lucky sort of attitude*, as well as some marginal verbal, adverbial and other QCs. As we have already seen, and will still see, QCs cannot be defined by their syntactic role or word class without necessary exclusions.

Nosek’s definition, “they are whole clauses or chunks of clauses converted into extensive, mostly nominal word groups,” (Nosek 1985: 160) is, in this respect wider and covers all kinds of syntactic roles of QCs, and also specifies their most characteristic feature, the nature of conversion of a syntactic sequence. (On the debate whether QCs are the result of conversion or a compounding process see Section 2.1.2.3.)

In Vachek’s view “in such compounds one is faced with a word-group that has been taken out of its semantic environment (in which it was performing some specific syntactic functions) and transferred to a different semantic environment in which its syntactic function has been altogether changed — it has come to be used there in such functions as might easily be performed by one single word unit.” (Vachek 1976: 17) This definition stresses both the conversion nature and the compound character of such words.

Generally, Czech linguists, somewhat paradoxically draw attention to the occurrence of the conversion process in the formation of such words but at the same time they assign them a compound status.

#### 2.1.2.2.1.2 *Foreign approach*

Abroad, the construction-type approach is far more common than the lexical-item view. Among foreign representatives of the latter we may list only Quirk et al., Huddleston and Pullum, and Marchand. Quirk et al. treat the QC uniformly as a phrasal premodification, therefore they cannot include the modified noun into the compound. Huddleston and Pullum's definition also clearly excludes the head-noun that is modified from the compound: "such elements, usually written with hyphens [...] consist of a sequence of free bases and hence satisfy the definition of compounds." (Huddleston and Pullum 2002: 1646) It does so mainly by stressing the hyphenation. By including various syntactic roles, the examples provided by Huddleston and Pullum - *his holier-than-thou attitude*, *he's a has-been*, or *don't cold-shoulder us* (ibid.) - naturally exclude the construction-type approach, which is limited to the modifier-modified relationship of the elements.

Marchand mentions "syntactical compounds" only briefly but the example he provides, *father-in-law*, makes it obvious that he views such compounds as lexical units, since *father-in-law* is not a modification of a separate head.

#### 2.1.2.2.2 Quotational compound as a construction type

The difference in the treatment of QCs as a construction type is distinctly felt in such cases when the QC is a premodification. In such cases, linguists such as Lieber, Meibauer, Jespersen, Bauer, Plag, and Bisetto and Scalise – to name only those referred to in this thesis – include the modified noun in the compound, which reflects in their subsequent analyses

(see Section 2.2.). Usually, the above mentioned linguists do not limit their attention only to this kind of QCs, and the other categories are unaffected.

#### 2.1.2.2.2.1 Jespersen

Jespersen classes QCs in three different categories. Such quotational compounds as *son-in-law* are included as a subcategory of common compounds where “two elements are joined together by means of a preposition.” (Jespersen 1961: 150).

Under the heading string-compounds Jespersen includes compounds whose “first element [...] can itself be a compound.” (Jespersen 1961: 154) Such definition is at the same time too specific and too wide. While it covers only compounds that are nominal, it does not exclude such expressions, whose modification is a common rather than quotational compound as we understand it. In our understanding Jespersen’s examples of such compounds, *first-class passenger* or *dirty-clothes basket*, would not qualify as QCs, not only because they are composed of two separate words but also because the compound elements in these expressions are not transpositions of a phrase to different syntactic environment but common noun phrases with a modifier-head structure.

Finally, Jespersen has a third category where quotational compounds fit, quotation substantives, including such examples as *she would go from her home without with-your-leave or by-your-leave*. (Jespersen 1971: 151) As a whole, the three categories include the major cases of quotational compounds, though some marginal occurrences as verbal, or adverbial quotational compounds fit neither of the categories.

#### 2.1.2.2.2.2 Meibauer and Lieber

Meibauer understands what he terms phrasal compounds “as types of word formation of the type YP+X, with YP modifying X” (Meibauer 2008: 234) similarly to Lieber, for whom “a phrasal compound is a word that is made up of a phrase as its first element, and a noun as its second element.” (Lieber 2009: 165) Both approaches suppose two words, out of

which one is a modification and one is a noun, hence concentrating on a specific type of quotational compounds depending only on one of their possible syntactic roles.

#### 2.1.2.2.2.3 *Bisetto and Scalise*

Approaching the QC as a construction type, one is faced with the problem of how to refer to the two individual parts of the ‘compound’ separately. The common practice is to call the left-hand phrasal element a ‘non-head’ and the other ‘head’. We find such terminology in Lieber, Meibauer, as well as in Bisetto and Scalise, who define the QC as follows: “In fact, the non-head phrases involved in these constructions function as properties qualifying the head nouns. In these compounds the non-head has a metaphorical interpretation.” (Bisetto, Scalise 2005: 12)

#### 2.1.2.2.2.4 *Plag*

Plag’s attitude to compounds as construction types leads as far as promoting for compounds such expressions as *university teaching award committee member* (Plag 2003: 133), by which strategy he gets five-member compounds that are not quotational. This is a practice which has no rival elsewhere, neither with the linguists advocating the construction type view. Only Jespersen has three-member non-quotational compounds resulting from this attitude, such as *first-class passenger*.

#### 2.1.2.2.3 *Our approach*

In the present thesis we will adhere to the approach to quotational compounds current in Czech linguistics, which means that we will stress the syntactic origin of quotational compounds and their single-word character. We will also respect what Ménová in her thesis calls “orthographic convention for phrasal compounds,” (Ménová 2011: 17) hyphenation.

### 2.1.2.3 Is Quotational compound a compound?

So far we have treated QCs invariably as compounds. This is a common practice, although linguists sometimes doubt this conception. One of the arguments against the compoundhood of QCs is Bauer's: "there are some multilexeme lexical items that appear to derive from the lexicalization of a syntactic structure. English examples include *forget-me-not* and *toad-in-the-hole*. Although these are sometimes called compounds, it seems that their formation is completely distinct from that of the constructions that have been discussed here [i.e. two-base compounds] and that they really belong under a different heading." (Bauer 2006: 725) In spite of admitting this, Bauer does not develop this opinion further and continues treating QCs as compounds. His remark, however, draws attention to the fact that these compounds have a unique aspect in comparison to common compounds, which hardly any linguist fails to notice.

Huddleston and Pullum agree on the fact that "they arise [...] not by the normal morphological process of compounding but rather through the fusion of words within a syntactic structure into a single lexical base. [...] Normal morphological compounding would not allow the internal inflections that are present in these words. – *million-to-bloody-one chance*" (Huddleston, Pullum 2002: 1646)

Vachek also notices a morphological abnormality within these compounds admitting that "the morphemic structure of quotational compounds is markedly opposed to the morphemic structural pattern of "normal" derived words or "normal" compounds, in both of which a regular kind of hierarchy of stems and affixes can be detected without much difficulty. The elements composing the morphemic patterns of quotational compounds, however, enter a hierarchy of a different kind, whose syntactic origin is still clearly felt." (Vachek 1976: 18)

This basically means that normal compounds are analyzable on the regular basis of “modifier-head structure” (Plag 2003: 135) while the analysis of QCs is as complex as the analysis of clauses and extended phrases. Although both kinds of analyses include syntactical devices, what is missing in common compounds is the element of transposition of a sentence part into a different syntactic environment.<sup>7</sup> (Dušková et al. 1994: 20) That is, it seems, what Bauer means by their “completely distinct formation.” (Bauer 2006: 725) This is also what Dušková et al., Vachek, Nosek and Mathesius highlight in their definitions of QCs. Why is it then that they are still treated as compounds and not as results of conversion? It is because their formation is mixed: they have attributes both of compounds, and conversion.

“Conversion normally involves changing a word’s syntactic category without any concomitant change of form.” (Huddleston, Pullum 2002: 1640) The only problem is the word “word” in the definition, since QC becomes a word only when it becomes a compound and this definition does not allow for the conversion of a clause or part of a clause. However Quirk et al.’s definition, “conversion is the derivational process whereby an item is adapted or converted to a new word class without the addition of an affix,” by the word ‘item’ covers both words and potentially phrases. Since there is no change of form in the clause or phrase when it is transmitted from a certain syntactic environment to a different one, it well fits the conversion category. Thus the resulting QCs have internal inflections such as *he’s a has-been* or *his holier-than-thou attitude*. Their analyzability into constituent elements, however, ranks them with compounds as well, and they furthermore comply with the principal Bauer’s criteria for compoundhood:

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<sup>7</sup> My translation: “citátové složeniny, které vznikají přenesením části věty do jiného syntaktického okolí“



- The semantic criterion: *has-been* has a specialized meaning: “one that is no longer famous, popular, successful, or useful,”<sup>8</sup> *holier-than-thou*, is also lexicalized with a specialized meaning: “exhibiting an attitude of superior virtue; self-righteously pious.”<sup>9</sup> However, non-lexicalized QCs also have a specialized meaning, as discussed in the practical part.
- The syntactic criterion: they function syntactically as one unit, having a single syntactic role. Although “there are cases of anaphorical binding into the non-heads of phrasal compounds,” (Meibauer 2008: 243) as proposed by Meibauer and documented by: *In those days the god-is-dead subject was discussed in all newspapers, but we did not believe that he was dead.*’ (Ibid.) This however, only proves the marginality of such compounds and not that they are not compounds.
- The morphological criterion: they are not further internally inflectable. All the inflections present are the result of the transposition of a phrase in its original appearance.
- The orthographic criterion: they are written as one word. Quirk et al. notes such examples of a transposition of a sentence, such as *She invited I don’t know how many people to the party*, but such examples are certainly not compounds.
- The phonological criterion is somewhat problematic. QCs are not always pronounced with only one primary stress. This is, though, probably due to their extended length.

By complying with both criteria for compounds and for conversion, QCs show a hybrid status typical of marginal morphology. The advantage of this quality is that they may be well identified by the conversion criteria and well analyzed into constituting elements like compounds.

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<sup>8</sup> <http://www.thefreedictionary.com/has-been>

<sup>9</sup> <http://www.thefreedictionary.com/holier-than-thou>

## 2.2 Classifications

Since “the morphematic structure of quotational compounds is markedly opposed to the morphematic structural pattern of "normal" derived words or "normal" compounds,” (Vachek 1976: 18) they do not yield to ordinary categorizations provided for compounds. The terms Germanic compounds<sup>10</sup> or Romance compounds<sup>11</sup> do not apply here, since these hold only for two-part relationships. Nevertheless, such common semantic categorizations as dvandva, bahuvrihi, exocentric and endocentric may be, at least partly, applied.

Exocentric compound or bahuvrihi compound “is a hyponym of some unexpressed semantic head, [...] frequently seen as metaphoric or synecdochic” (Bauer 1983: 30) This, according to Bauer, includes names of plants, such as *forget-me-not*, *love-in-a-mist* or *love-lies-bleeding* or words denoting people such as *a has-been*.

In endocentric compounds “the compound is a hyponym of the grammatical head: *a beehive* is a kind of hive” (Bauer 1983: 30) As regards QCs, Bauer mentions “a small unproductive class with an initial head element, for example *lady-in-waiting*, *son-in-law*.” (Bauer 1983: 207) This category includes also such compounds where “the head element is final and the first element is a phrase or sentence,” which is a reflection of Bauer’s construction-type approach and cannot be fruitfully employed in this thesis. However, the question of headedness, and therefore endocentricity or exocentricity, can be well applied over the whole category of compounds, as argued by Bisetto and Scalise, who oppose the practice of “scholars [who] seem to set apart endocentricity and exocentricity, not allowing these two notions to extend across classes.” (Bisetto, Scalise 2005: 6)

Another category valid for both common and quotational compounds is, according to Bauer, the dvandva compound. Dvandva compounds do not have a clear head “and the

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<sup>10</sup> Germanic compounds are such compounds “in which the determined component is expressed by the terminal morpheme: *bratrovrah* (*fratricide*)” (Mathesius 1961: 30)

<sup>11</sup> Romance compounds are such compounds „whose determined component is at the beginning: *kazisvět* (*spoils-world*)” (Ibid.)

compound is not a hyponym of either element, but the elements name separate entities which combine to form the entity denoted by the compound.” (Bauer 1983: 31) Dvandva compound is sometimes called a copulative compound. (Ibid.) Dvandva QCs, such as *bubble-and-squeak*, according to Bauer, “differ from true dvandva compounds in including the word *and*.” (Bauer 1983: 207)

Bauer’s three categories for QCs, exocentric, endocentric, and dvandva reflect a single point of view, headedness, since exocentricity is the absence of head, endocentricity a presence of a single head and dvandva is the presence of two heads in a compound.

Another productive classification of QCs is offered by Nosek. According to him, QCs can be classified on the basis of syntactic functions they perform and syntactic relations they “exhibit within themselves, such as subject-predicate, and attribute-head relations.” (Nosek 1985: 160) Such classification, however, varies from case to case, therefore Nosek proposes other, more regular, classifications of the internal structure of QCs based on “linguistic devices involved” (Nosek 1985: 161) and on “the distribution and contrasts of the words involved.” (Nosek 1985: 162)

The former point of view distinguishes nominal, verbal, conjunctive and prepositional QCs, where the nominal QCs include nouns, pronouns or adjectives, such as *fish-and-chips shop*, or *all-or-nothing*; the verbal QCs include both finite and non-finite verbs, we may therefore identify within the structure of QCs gerunds, participles, infinitives, as well as the imperative and a range of verbal tenses. “In some quotational compounds the verbal status is somehow blurred and neutral. It is not possible to tell whether it is finite or non-finite. See for instance the *happy-go-lucky man*; *merry-go-round* etc.” (Nosek 1985: 162). Note that both nominal and verbal QCs include other non-nominal and non-verbal elements and verbal QCs often include nominal elements. To classify the compound as nominal or verbal therefore means to decide what constitutes the head or otherwise the most

important element of such a construction. In Nosek's classification the verb has preference over a nominal element, although the nominal element would be the head of the phrase, such as a *boys-will-be-boys excuse*. Finally, Nosek proposes a subdivision of conjunctive QCs according to the type of conjunction, and similar subdivision of prepositional QCs. The last two categories are not exclusive, on the contrary, they extend as one out of several points of view across the whole category of QCs since both verbal and nominal QCs usually include conjunctions and prepositions.

Another point of view proposed by Nosek is the notion of symmetry and asymmetry of QCs. Symmetrical QCs include a symmetrical repetition of an element, such as *day-to-day*, *house-to-house* etc. while the asymmetrical ones do not repeat any element but may include a contrast such as *give-and-take*, *happy-go-lucky*, *cut-and-dried* etc. "Some quotational compounds may be both symmetrical and asymmetrical: a *take-it-or-leave-it proposition*" (Nosek 1985: 162) where one element, *it*, is repeated and another is contrasted.

As follows then, a QC may be internally analyzed on several levels: according to the dominant word class in the compound, such as usually a nominal or verbal element; symmetry vs. asymmetry; a kind of conjunction or preposition used; and the presence or absence and number of heads in the phrase; and finally the organization of the elements dependent on the head. Other properties of the compound, such as its syntactic and semantic functioning as a whole are understood as external.

### 2.3 Productivity and language typology

"Basically, any process is said to be productive if it can be used synchronically in the production of new forms." (Bauer 1983: 18) This means that forms already stabilized in the lexicon do not prove the synchronic productivity of a process but only a historical one. As

most English QCs “are ad hoc formations and except for isolated instances like the *forget-me-not*, of hardly any terminological, traditional colouring,” (Vachek 1976: 18) they prove to be a very productive word-formation process. “One important view is the assumption put forward by Harald Baayen and collaborators that the status of an item as a Hapax legomenon<sup>12</sup> can be seen as an indication of productivity (cf. Baayen and Renouf 1996)<sup>13</sup>. Since in most texts phrasal compounds are Hapaxes, it may be ventured that phrasal compounds are productive.” (Meibauer 2008: 235)

The productivity of QCs is closely related to language typology. In Slavonic languages, which are inflectional, quotational compounding is very limited. To quote Vachek, “it appears that it is exactly the effort to make such compounds declinable which can be denoted as the ultimate cause of the virtual lack of quotational compounds in Czech (and most probably in other Slavonic languages as well). It is hardly a matter of mere coincidence that English, which has totally discarded its original richness in inflectional paradigms, has at the same time become so favourably disposed towards the rise of quotational compounds.” (Vachek 1976: 19) Based on this hypothesis, we may see German, which, though of common origin with English, has retained much of the original inflectional paradigms, half-way between inflectional and analytical type, since its QCs do not tend to be declined in a similar way to English (cf. Meibauer’s examples: 2008). Their productivity in German may be justified by this circumstance as well. Therefore the absence of inflection in a language type may be said to be favourable to quotational compounding.

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<sup>12</sup> A hapax legomenon is “a word or form that occurs only once in the recorded corpus of a given language” (The Free Dictionary, <http://www.thefreedictionary.com/hapax+legomenon>)

<sup>13</sup> Meibauer quotes H. Baayen and A. Renouf, “Chronicling The Times: productive lexical innovations in an English Newspaper,” *Language*, 72, 1996. 69–96.

## 2.4 Stylistic characteristic of quotational compounds

### 2.4.1 General observations

Bisetto and Scalise in their discussion of QCs in the syntactic role of premodification state that “in these compounds the non-head has a metaphoric interpretation: to say that something created a *punch-in-the-stomach effect* on you means that you can feel like having received a punch in the stomach but you do not really need to actually have received it” This metaphorical aspect gives QCs “an expressive flavour typical of marginal morphology” (Meibauer 2008: 233) According to Meibauer’s explanation, “expressivity of phrasal compounds stems from a conflict between a principle that requires enrichment of a minimal and underdetermined structure in normal compounds and a principle that requires maximal informativity and leads to the integration of a phrase into word structure” (Meibauer 2008: 248) This conflict or incongruity has as a result the inherent wittiness of QCs, in accordance with the general theory of humour, for which it is fundamental. (Meibauer 2008: 249) In other words, “incongruity on the word level means that it is unusual to combine a phrasal meaning with a word meaning.” (Meibauer 2008: 249) To sum up, QCs contain an inherent expressivity, wittiness, and metaphoricity, which is a reason why they are often employed in creative writing, “primarily in fiction. They do not seem to occur in poetry where they would not be manipulable (because of their length) within the limited number of syllables in a verse.” (Nosek 1985: 163)

### 2.4.2 Terry Pratchett’s style

As has been said before, the majority of QCs are hapax legomena, the manipulation of which adds to the originality of an author’s style. Terry Pratchett fully exploits the comic potential contained in the incongruity of these words, contributing thus to the overall presentation of his novels, especially the Discworld series, as comic travesties of the organization of our universe, our culture and our habits. The fantastic Discworld is

constructed as a potential parallel world to the Earth, offering “sights far more impressive than those found in universes built by Creators with less imagination but more mechanical aptitude.” (TCOM)

This fantasy fiction series naturally includes characters of kinds and races non-existent in real world, which require the creation of new words; technology is virtually non-existent and all technological devices are supplied by magic or by human or fairy force.

Furthermore, the cultures on the Discworld are very dissimilar, which creates comic culture shocks that again provide a space for the creation of new words, when the different cultures want to explain each other. Terry Pratchett favours quotational compounding as a word-formation strategy, presumably for its wittiness and at the same time high understandability. Since the components of quotational compounds are readily understandable words and any new concept rendered in such a way has a good descriptive quality, tensions may be created among the actual meaning of the word understood by the reader inherently and its actual presentation in the text. This may be illustrated on the QC *inn-sewer-ants* (TCOM 4), which is a logical decomposition of the phonetic realization of *insurance*, a word known to the reader but unknown to the characters. Another example is *a moving-picture-box* (MP 6) known to the reader by the name of *camera*. Further interesting cases of Terry Pratchett’s use of QCs are examined in the following research part.

### 3 Methodology

For the purpose of analysis, the first ten novels from Terry Pratchett’s Discworld series were taken, namely *The Colour of Magic*, *The Light Fantastic*, *Equal Rites*, *Mort*, *Sourcery*, *Wyrd Sisters*, *Pyramids*, *Guards! Guards!*, *Eric*, and *Moving Pictures*. These provided 144 tokens and 108 types of QCs, plus 9 cases of expressions that resemble QCs

but do not satisfy the necessary criteria to be counted as such. The method of excerption was based on electronic versions of the books, which were organized in a corpus by means of the Antconc program. Since the electronic versions do not include necessary bibliographical information, the excerpts are numbered as they appear chronologically in each book (see Appendix). Page numbers are not provided. The excerption was founded on the criterion of hyphenation, which is the only way to identify QCs in a larger corpus. Although 2-word QCs are not uncommon, we excerpted compounds of a minimal size of 3 words, since the thesis is oriented mainly on interesting cases of QCs in Terry Pratchett's novels, in which respect a higher number of elements is significant.

## **4 Research part**

### **4.1 Structure and aims**

The research part is divided into four sections. In Section 4.2.1., the excerpted QCs are classified according to the syntactic roles they perform in a sentence. Each syntactic role is discussed separately with respect to the kind of phrase by which it is realized. In relation to the syntactic role of premodification, the construction-type view discussed in the theoretical part is examined practically.

Section 4.2.2. discusses the origin of QCs, and provides a classification. The internal structure of QCs differs significantly in accordance with their origin. This is discussed in the subsections devoted to each type of QCs as classified in the introduction of Section 4.2.2. The last subsection of 4.2.2. on symmetrical QCs provides a gradual transition from formal to semantic classification.



The semantic classification given in 4.2.3. is the core of the present thesis. It aims at a survey of the semantic relationships between premodifying QCs and their heads or the semantic relationship between the compound and its referent if it is head-less.

Simultaneously, the excerpted compounds are discussed in terms of the specifics of Terry Pratchett’s style.

Finally, an analysis is provided of constructions that resemble QCs but are not. Criteria of compoundhood given by Bauer are considered. In conclusion, a comment is given on QCs that occur more than once with explications of the reason for they repeated occurrence.

## 4.2 Analysis

### 4.2.1 Syntactic roles of quotational compounds

According to Quirk et al., who term QCs as ‘premodifying compounds’, and the linguists who approach the QC as a construction type of the head-modifier structure, QCs appear singularly in the role of premodification. Most of them really do have such a syntactic role. Out of 108 types, 68 were premodifications but 38 were otherwise. The following table shows their distribution:

**Table 5: Distribution of QCs according to syntactic roles and corresponding parts of speech**

Syntactic role/ corresponding part of speech	No. of types	%	Example
Premodification/adjective	68	64	<i><u>Owl-and-bat</u> (motif)</i> (1)
Subject or object or subject complement/noun	31	28	<i><u>Being-cut-to-tiny-bits-mortal-dread</u></i> (2)
Adverbial/adverb	6	5	<i><u>Matter-of-factly</u></i> (3)
Adverbial/preposition + noun	1	1	<i>by <u>word-of-mouth</u></i> (4)
Subject complement/adjective	2	2	<i><u>Ill-at-ease</u></i> (5)
TOTAL	108	100	

QC as premodification:

- (1) Granny stiffened, and looked at the fireback. It was a rather nice one Smith had cast for her, years ago, with an owl-and-bat motif. (ER 2)

QC as a syntactic noun:

- (2) Some people, having a nightmare like that, would dismiss it as castration anxiety, but Rincewind's subconscious knew being-cut-to-tiny-bits-mortal-dread when it saw it. (S 3)

QC as a syntactic adverb:

- (3) "The next time you touch the staff," said Coin matter-of-factly, "you will die. Do you understand?" (S 2)

QC as a syntactic noun in adverbial position (complement of a preposition):

- (4) People took jobs because their fathers made room for them, or because their natural talent found an opening, or by word-of-mouth. (M 6)

QC as an adjectival subject complement:

- (5) He'd sought solace in the stables, where his beloved hunting dogs had whined and scratched at the door and had generally been very ill-at-ease at his sensed but unseen presence. (WS 7)

The comparison of the above examples brings several important topics into the analysis of QCs, namely the inflectional behavior of the compounds; the nature of the phrases by which they are realized; and the number of elements involved.

It depends on the syntactic role of each compound, how it will be declined or conjugated. According to Bauer, "the head element tends to carry the inflection for the word as a whole, not the modifying element as the plural marker '-s' in *passers-by*." (Bauer 1983: 723) However, generally, the headedness of the phrase is interrupted by the behavior of the phrase as a whole.

#### 4.2.1.1 QCs as syntactic nouns

A nominal head usually attracts the declension, therefore nominal QCs, 31 in our corpus, are all declined internally or finally depending on the position of the head within the compound. If declension is not present, it is possible in this way. If the compound is double-headed (6), both heads can be declined.

- (6) All he's got now is memories and so many scars you could play noughts-and-crosses on him. (TLF 1)

By declension we mean the inflectional expression of the nominal categories of number, as illustrated above, or case (the genitive). In our corpus, we identified 3 cases of the genitive, out of which 2 are inflections of proper nouns, and the remaining one a common noun.

- (7) 'You could try offering her a moushe,' said the cat. 'Preshent company exchepted, of course,' it added guiltily, trying to avoid Definitely-Not-Squeak's glare. (MP 13)
- (8) Like a lot of Cut-me-own-Throat's devices, it was completely efficient in its own special way while at the same time being totally useless. (GG 25)
- (9) With the slightly miffed air of one who has run their finger along a daughter-in-law's top shelf and found against all expectation that it is sparkling clean, the Grand Master got on with it. (GG 19)

While the declension of plural is possible compound-internally, such as in *daughters-in-law*, the genitive declension is present only on the last element: *daughter-in-law's*. The genitive declension is thus the most important device to show that a QC functions as one syntactic element, i.e. a noun.

#### 4.2.1.2 QCs as syntactic adverbs

Syntactic adverbs may be rendered by suffix-less adverbs (10), or derived by means of a suffix from another word-class.

- (10) Thousands of *more-or-less* innocent people dying? (E 5)

It depends on the nature of the inflected morpheme, whether it may be understood as entering the compound as an adverb or as a part of a compound of another word-class. Compare the following:

- (11) “The next time you touch the staff,” said Coin *matter-of-factly*, “you will die. Do you understand?” (S 2)
- (12) It seemed undecided as to what it should be; one moment it was an orderly, *matter-of-fact printing*; the next a series of angular runes. (TLF 3)

Since the adverb \*factly is not an existing word, it is apparent that it is a case of derivation from an existing compound adjective. This example shows that QCs once formed can be the source of further word-formation processes similarly to non-compound words.

A typical feature of QCs is that the syntactic role and word-class membership often do not correspond. This is most evident in declausal and desentential QCs but other syntactic roles, such as the adverbial may also display this quality. The following example shows the adverbial syntactic role realized by a noun phrase:

- (13) But in the past few days . . . well, there had been cold pizzas, and the ash from Nobby's horrible dog-ends, and *all-in-all* Errol had eaten more or less what he liked. (GG 14)

Noun phrases also constitute adverbials introduced by a preposition:

- (14) People took jobs because their fathers made room for them, or because their natural talent found an opening , or *by word-of-mouth*. (M 6)

Marginally, adverbials may be realized by clauses:

- (15) The point is,” said Granny, “that people are going to come looking. Serious people. Serious looking. *Pull-down-the-walls* and *burn-of-the-thatch* looking. And-“ (WS 1, 2)<sup>14</sup>

#### 4.2.1.3 QCs as syntactic adjectives

There are two syntactic functions of QCs as syntactic adjectives: premodification of a noun or adjectival subject complement. QCs as adjectival subject complements are relatively rare. Out of 68 syntactic adjectives only 2, which is 3%, were used in the position of subject complement. Furthermore, both of them, *ill-at-ease* (WS 7) and *up-to-date* (MP 14) are fully lexicalized, which points to the fact that this type of quotational compounding is not synchronically too productive. According to Meibauer (2008: 235) “the status of an item as a Hapax legomenon can be seen as an indication of productivity.”

Premodification, according to Quirk et al. (1985: 1322), may be realized by an adjective, participle, noun, genitive, adverb and other phrases, or a sentence. Interestingly, the categories are fully exploited by QCs in premodification. They are realized not only by adverb phrases and sentences or clauses but also by adjective and noun phrases, whose head can also be a participle or a noun in the genitive, respectively.

A special phrasal category are symmetrical QCs, which are formed by coordination of two phrases usually by means of ‘and’, e.g. *skull-and-bones motif* (M 2). In the following table, the individual realizations of premodifying QCs are ranked according to their frequency in our corpus. Nominal symmetrical constructions are ranked with noun phrases and similarly adjectival symmetrical constructions:

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<sup>14</sup> Example (15) may be paraphrased as *People are going to come pull-down-the-walls and burn-of-the-thatch looking*, where *looking* is a part of the verb-phrase *going to come looking*, giving the clause pattern S-V-A. The paraphrase makes clear the adverbial status of the compounds (with *look* as a lexical verb). Alternatively, the QCs could be interpreted as adjectives on the basis of analogy with *serious*.

**Table 6: Distribution of the realizations of premodifying QCs**

	Noun phrases/genitive/symmetrical	Adjective phrases/participle/symmetrical	Adverb phrases	Clauses	Sentences	TOTAL
Types	31/1/16	18/6/7	3	14	2	68
%	46	26	4	21	3	100

The most frequent of premodifying QCs are noun phrases, next to them adjective phrases and clauses. The dominance of noun and adjective phrases in the distribution reflects the situation in one-word premodifications of nouns, the majority of which is nominal and adjectival. This phenomenon points to the not immediately apparent regularity of QCs, though they are frequently viewed as morphologically marginal.

Contradictorily to the linguists who advocate the construction-type view of QC, it must be said that these premodifications function similarly to common adjectives and they do not constitute one unit with the head they modify: on the other hand, they conform to the same rules of the organization of the elements of premodification as common adjectives do. The existence of 7 cases of further modifiers inserted between the premodifying QC and its head in our corpus, may well serve as an argument against the impossibility of insertion of another element between the head and its premodifying QC, as is the argument of the construction-type linguists. Such inserted modifications may be one-word units or multiple, such as *irreverent-but-not-too-impudent cheery 'oss 'older's<sup>15</sup> banter* (MP 9), with three inserted modifying words.

#### 4.2.2 The origin of quotational compounds

As discussed in Section 2.1.2.3., QCs are generated partly through conversion of a phrase, clause, or sentence and partly by compounding of the elements of the phrase, clause, or sentence. According to their origin, QCs may be divided into 5 groups, which are

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<sup>15</sup> = horse holder

presented in the following table. Symmetrical QCs are a subclass of dephrasal QCs but their somewhat special character places them aside.

**Table 7: Classification of QCs according to origin**

<b>Origin</b>	<b>Types</b>	<b>%</b>
Dephrasal	54	49
Declausal	19	18
Desentential	5	5
Symmetrical (dephrasal)	30	28
<b>TOTAL</b>	<b>108</b>	<b>100</b>

All the terms in the table, except ‘symmetrical’ express the source material of the QCs present in our corpus. Dephrasal QCs are formed from noun, adjective, adverb, prepositional and verb phrases (the last two are however not represented in our corpus), declausal QCs include verbs and have the structure of entire clauses; and a much rarer category, desentential QCs involve compound sentences. Complex sentences do not occur among the origins of the QCs of our corpus. ‘Symmetrical compounds’ arise from the coordination of two simple phrases, which display some kind of symmetry.

#### **4.2.2.1 Dephrasal quotational compounds:**

The majority of QCs are dephrasal. It is probably due to the fact that there is a much wider range of types of phrases (including symmetrical constructions discussed in Section 4.2.2.4.) than clauses or sentences. It was already noted earlier that there are three principal kinds of phrasal QCs present in our corpus, namely noun phrases, adjective and adverb

phrases. Noun phrases may be further divided into nominal, pronominal, numeral<sup>16</sup> and gerund realizations of the ‘noun’ element; adjective phrases then to adjectival and participle realizations. The following examples illustrate each kind of realization.

Noun phrase/nominal:

- (16) Looks all sparkly from here.” Granny insisted. “Little silver lights all floating around, like in them little *snowstorm-in-a-bottle toys*. Quite pretty, really.” (ER 4)

Noun phrase/pronominal:

- (17) None would have believed, in the final years of the Century of the Fruitbat, that Discworld affairs were being watched keenly and impatiently by intelligences greater than Man's, or at least much nastier; that their affairs were being scrutinized and studied as a man with a threeday appetite might study the *All-You-Can-Gobble-For- A-Dollar menu* outside Harga's House of Ribs . . . (MP 5)

Noun phrase/numeral:

- (18) But magicians have calculated that *million-to-one* chances crop up nine times out of ten. (M 1)

Noun phrase/gerund:

- (19) Of course, it is very important to be sober when you take an exam. Many worthwhile careers in the street-cleansing, fruit-picking and *subway-guitar-playing industries* have been founded on a lack of understanding of this simple fact. (MP 3)

Adjective phrase/adjective:

- (20) Free of Hwel's *never-too-stringent attention*, Tomjon pushed open the lid of the props hamper and, in the methodical way of the very young, began to unpack the crowns. (WS 6)

Adjective phrase/participle

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<sup>16</sup> According to Quirk et al. numerals “can function either as determinatives or as heads in the noun phrase.” (Quirk et al. 1985: 393)



- (21) 1) avoid if possible any hanging- down creepers with beady eyes and a forked tongue at one end; 2) don't pick up any *orange-and-black-striped creepers* that are apparently lying across the path, twitching, because there is often a tiger on the other end; and 3) don't go. (E 3)

Adverb phrase/adverb:

- (22) For the really *up-to-the-epoch occultist*, who could afford the version bound in spider skin, there was even an insert showing the London Underground with the three stations they never dare show on the public maps. (S 7)

#### 4.2.2.2 Declausal quotational compounds

The internal structure of declausal quotational compounds can be described in terms of clausal rather than phrasal structure. The underlying clause may contain a subject, an unexpressed subject in imperative sentences or be subjectless. The verb of the clause may be either a finite or a non-finite construction. In finite constructions all morphological categories may be distinguished, such as tense, mood, person, number and voice. Non-finite constructions include the infinitive, participle and gerund. Somewhat specific are “quotational compounds in which the verbal status is somehow blurred and neutral and it is not possible to tell whether it is finite or non-finite, for instance the *happy-go-lucky man*.” (Nosek 1985: 162) In our corpus, this case of “blurred verbal status” is represented by *dog-eat-dog world* (MP 17). The verb in this construction does not respond to the requirement of the number concord with the subject, it is therefore on the boundary between finite and non-finite. The number of finite constructions in our corpus, excepting this case is 13, out of which the majority, 10, is in the imperative mood. Indicative mood is represented only twice, out of which half is subjectless: *roams-the-high-forest-with-every-beast-his-brother kind of thing* (MP 2). We have excerpted one example of passive voice: *bred-in-the-brickwork lawlessness* (GG 6). Non-finite constructions are represented both by the

infinitive (2) and gerund (3). See the following examples, as well as the following table for the proportion of finite and non-finite constructions:

Infinitive:

- (23) He had visited the Hublands, discovered the curious folkways of many colourful peoples – invariably obtaining more scars in the process – and had even, for a never-to-be-forgotten few days, sailed on the legendary Dehydrated Ocean at the heart of the incredibly dry desert known as the Great Nef. (TCOM 9)

Gerund:

- (24) Some people, having a nightmare like that, would dismiss it as castration anxiety, but Rincewind’s subconscious knew being-cut-to-tiny-bits-mortal-dread when it saw it. (S 3)

**Table 8: Distribution of finite and non-finite constructions in declausal QCs**

	Finite	Non-finite	Undecided	TOTAL
Types	13	5	1	19
%	69	26	5	100

#### 4.2.2.3 Desentential quotational compounds

Desentential quotational compounds are such that involve more than one clause, usually in coordination by means of *and*, thus creating a compound sentence. In our corpus such case is the only represented type. Desentential QCs may be analyzed similarly to declausal QCs as described above. In our corpus we have detected 4 finite and 1 non-finite construction. The majority of them (3), similarly to declausal QCs, have verbs in the imperative mood, there is 1 case of the indicative and one case of a gerund. All consist of two clauses coordinated by means of ‘and’, and display full symmetry in the verbal categories, though an asymmetry in the number of elements. Examples of imperative, indicative and gerund follow:

Imperative:

- (25) „Because this is also a story about sex, although probably not in the athletic, tumbling, *count-the-legs-and-divide-by-two* sense unless the characters get totally beyond the authors control. They might. (ER 1)

Indicative:

- (26) "Nobby? Mr Steel-toecaps-in-the-groin, *I-was-just-checking-the-doorhandle-and-it-opened-all-by-itself*?" (GG 12)

Gerund:

- (27) I was person'ly disgusted when you did that *Lyin'-on-your-back-and-playin'-dead routine*, let me tell you.' (MP 18)

The internal syntactic structure of the above words is (25) (S)-V-O and S-V-A; (26) S-V-O and S-V-A; (27) (S)-V-A and (S)-V-O. The words express similar semantic relations to compound sentences, such as consequence, contrast, concession, condition, etc.<sup>17</sup> (Dušková et al.1994: 589) The semantic relations in these words are (24), (25) consequence; (26) simultaneity. The simultaneity expressed in (26) is accented by the underlying progressive aspect.

#### 4.2.2.4 Symmetrical quotational compounds

Symmetrical QCs are a subcategory of dephrasal QCs. They are formed from two in a way symmetrical noun, adjective, adverb, verb or prepositional phrases (our corpus lacks the last two categories), connected by a conjunction or preposition. Our terminology follows that of Nosek, who, however, includes among symmetrical QCs only those, whose second element is a literal repetition of the first, such as *house-to-house*, *day-to-day*. (See Nosek 1985: 162) We understand such cases as fully symmetrical and extend the category of symmetry to other kinds of symmetry, such as semantic contrast, which is in Nosek's view a kind of asymmetry. Another requirement for symmetry is the presence of paratactic relationship of the elements, symmetry of the number of elements, and symmetry of word-

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<sup>17</sup> My translation: „V obou jazycích může věta připojená spojkou ‚and‘ vyjadřovat různé sémantické vztahy: důsledek, následnost, kontrast, přípustku, podmínku aj.“

class and semantic category. (Semantic categories are discussed in Section 4.2.3.) Among symmetrical constructions we count mainly QCs with 3 elements, with the exception of constructions including a determiner, such as *time-and-a-half* (P 2), which are thus partly asymmetrical as regards the number of elements. Coordinative QCs, including two phrases out of which one or both are modified are classed among dephrasal QCs.

The central element in symmetrical QCs is always a conjunction or preposition. Among conjunctions we identified ‘and’ and ‘or’, among prepositions ‘to’ and ‘in’ to form symmetrical QCs. All our excerpts are word-class symmetrical; we can therefore identify nominal, adjectival, adverbial and numeral coordinative QCs. Their distribution is documented in the following table:

**Table 9: Word-class membership of symmetrical QCs**

	<b>Nominal</b>	<b>Adjectival</b>	<b>Adverbial</b>	<b>Numeral</b>	<b>TOTAL</b>
<b>types</b>	19	7	1	3	30
<b>%</b>	64	23	3	10	100

On the scale of symmetry, from full to partial symmetry, three fully symmetrical items were identified: *wall-to-wall* (GG 18), *day-to-day* (E 9), and *all-in-all* (GG 14), which are the only ones that fit Nosek’s definition of symmetry. The symmetry of others dwells in the shared semantic field of the elements. A dominant feature contributing to the symmetry of the compounds is that they are often hyponyms of a shared hyperonym or parts of a whole. Other semantic relationships include antonymy and synonymy.

**Table 10: Semantic symmetry in symmetrical QCs**

<b>Hyponymy</b> 12 (40 %)	<b>hyperonym</b>	<b>Co-hyponyms</b>
	birds	<i>Owl-and-bat</i>
	dimensions	<i>Time-and-space</i>
	attributes of clothing	<i>Velvet-and-vermine; Purple-and-vermine</i>
	measures	<i>Time-and-a-half</i>
	motions	<i>Flick-and-twist</i>
	Colour as hyperonym	<i>Black-and-white; Red-and-white; Blue-and-white</i>
	Numeral as hyperonym	<i>Million-to-one; Hundred-to-one; Fife-plus-three</i>
<b>Meronymy</b> 9 (30 %)	<b>holonym</b>	<b>co-meronyms</b>
	tree	<i>Root-and-branch</i>
	body	<i>Flesh-and-blood</i>
	skeleton	<i>Skull-and-bones</i>
	symbol of Death	<i>Skull-and-crossbones</i>
	cutlery	<i>Knife-and-fork</i>
	Zeno's paradox	<i>Tortoise-and-arrow</i>
	money	<i>Penny-and-dime</i>
	game	<i>Noughts-and-crosses</i>
	drink	<i>Port-and-lemon</i>
<b>Antonymy</b> 5 (17 %)		<i>Life-and-Death</i>
		<i>Back-to-front</i>
		<i>Something-or-other</i>
		<i>More-or-less</i>
		<i>Up-and-down</i>
<b>Synonymy</b> 1 (3 %)		<i>Tried-and-tested</i>
<b>Fully symmetrical</b> 3 (10 %)		<i>Day-to-day; Wall-to-wall; All-in-all</i>
<b>Total</b> 30 (100 %)		

In terms of literary style, a significant distinction between symmetrical QC that are hyponymous and those that are meronymic is that while the hyponymous ones are rather descriptive in relation to their referent, the meronymic ones realize the rhetorical figure of metonymy.<sup>18</sup> They do not realize a metaphorical relationship to the referent as other categories, such as many premodifying asymmetrical QCs.

<sup>18</sup> Metonymy is a substitution of a part for a whole and vice versa

### 4.2.3 Semantic classification and style

When classifying QCs semantically we took into account the semantic relations between the premodifying QCs and their heads and, in the rest of the compounds, the relations between the compound and its referent. Furthermore, in premodifying QCs, the distribution of heads was analyzed with regard to the above mentioned semantic relations. Since there are significant differences between the semantics of the QCs as syntactic premodifications, syntactic nouns, and syntactic adverbs, these three were examined separately. The semantics of proper nouns is discussed separately from nominal QCs, since they really differ from them in many respects.

#### 4.2.3.1 Semantics of premodifying QCs

**Table 11: Semantic relations between the premodifying QC and its head**

	Descriptive	Metaphorical	Evaluative	Terminological	Possessive	TOTAL
types	36	19	9	3	1	68
%	53	28	13	4	2	100

Quotational compounds may be tested by means of periphrasis to see to which category each belongs. The paraphrase of metaphorical QCs usually includes *like* or *as*, although *of* is also possible, however the figurative sense must be clearly present; *of*, *for*, *with*, and a relative clause are signals of descriptiveness. Evaluative compounds admit only a relative clause: *never-to-be-repeated offer = an offer that is never to be repeated.* (GG 9) Possessive compounds include *of* in the paraphrase. However, since the tests of paraphrase are not hundred percent reliable because not exclusive, semantic criteria were also involved.

Metaphorical QCs must have a figurative interpretation, while descriptive QCs are to be understood literally. Evaluative compounds include a subjective evaluation of the head noun. Terminological compounds include settled composite denominations of things in general, such as *hand-me-down pants* (GG 4), or terms within the Discworld: *Great A'Tuin-*

Elephant-Disc system (TCOM 12) or Reformed-Cultists-of-the-Ichor-God-Bel-Shamharoth Association gym (P 1).

#### 4.2.3.1.1 Descriptive premodifications

Although, according to Bisetto and Scalise (2005: 12), “in these compounds the non-head has a metaphorical interpretation,” there are far more descriptive premodifying compounds in our corpus than those realizing a metaphor. This however does not imply uninventiveness in their construction. In spite of the inclusion of such uninventive items as colour terms, such as blue-and-white light (MP 24), terms of measure, such as fifteen-foot-deep walls (S 4), and lexicalized phrases, such as out-of-pocket expenses (TCOM 3) or mother-of-pearl chair (TCOM 10), the descriptive quotational premodification are as much inventive as the metaphorical ones. Take for example: skull-and-bones motif (example 28), Havin'-Bits-Chopped-Off allowance (ex. 29) or walk-through-walls boy (ex. 30).

(28) His clothes had been neatly folded on a chair by the bed; the chair, he couldn't help noticing, was delicately carved with a skull-and-bones motif. (M 2)

(29) "Yeah,' said Rock. 'There was no call to go callin' him wot you called him. An' if you're going to go doin' fancy swordwork, we're applyin' for an extra dollar a day Havin'-Bits-Chopped-Off allowance.' (MP 11)

(30) Part of Mort's mind wondered why, just as another part worried about the flickering dome that was steadily closing on the city, but most of his mind was a hot and steamy glow of rage and bewilderment and jealousy. Ysabell had been right, he thought, this must be love. 'The walk-through-walls boy!' He jerked his head up. Cutwell was standing at the top of the stairs. (M 4)

The stylistic fruitfulness of the modification by quotational compounds, even if they are descriptive, is in their multidimensionality. Semantically, for example *allowance* and *boy* are modified by an action, which instantly makes an otherwise static phrase dynamic. Another advantage of quotational compounding in premodification is that it can combine the individual aspects of the head noun in a unity, such as skull-and-bones, the parts of which compound are stylistically neutral in separation but symbolic of death as a whole.

The tensions between the head and its modifications often add to the overall wittiness of quotational compounds. All three examples of quotational compounds have negative connotations, which contrast with the positive connotations of their heads. A motif, being “a repeated figure or design in architecture or decoration,”<sup>19</sup> implies the intention to please the eye. Modified by *skull-and-bones*, however, the intention is slightly contradicted.

Allowance implies getting some money “to compensate for something or to cover special expenses,” however the signification is extended ad absurdum by the modification. In the exclamation “*The walk-through-walls boy!*” the head-noun carries an emotional charge denoting “a male child or a young male person”<sup>20</sup> In compounds such as *delivery boy*<sup>21</sup> the head-noun carries the meaning of “a boy or young man that does a particular job.”<sup>22</sup> Its modification *walk-through-walls*, thus contrasts with it in what it by means of description actually denotes: the horrible Death himself, which metaphorically performs the task of a delivery boy, delivering people to the netherworld. In the described manner, the connotations of each member of the phrase, the premodifying QC and the head-noun thus enter a dynamic interaction and enlighten one another, in the above examples, as well as in many other instances in the discussed material.

#### 4.2.3.1.2 Metaphorical premodifications

The difference between descriptive and metaphorical QCs is that the latter are often translatable into a one word equivalent. A *dog-eat-dog world* (MP 17) is a rough world. A *hospitality of the red-hot-knife-and-bludgeon kind* (ER 6) is in fact an inhospitality. A *Find-the-lady game* (MP 22) means a trick of the Find-the-lady-game type. While in descriptive premodifications such as *snowstorm-in-a-bottle toys* (ER 4) each word in the phrase is

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<sup>19</sup> The Free Dictionary: <http://www.thefreedictionary.com/motif>

<sup>20</sup> Oxford Advanced Learner’s Dictionary: <http://oald8.oxfordlearnersdictionaries.com/dictionary/boy>

<sup>21</sup> In the Oxford Advanced Learner’s Dictionary understood as a construction type

<sup>22</sup> Oxford Advanced Learner’s Dictionary: <http://oald8.oxfordlearnersdictionaries.com/dictionary/boy>



individually important, the metaphorical premodifications must be taken as a whole. The reason is simply that they do not ‘describe’ the head but they mirror it.

#### 4.2.3.1.3 Evaluative premodifications

It is interesting to note that evaluative premodifications, often including a portion of experience, frequently include past participles of the verbs, and adverbs such as never. While in descriptive QCs only 1 out of 35, *sand-dune-covered* (MP 30), includes a past participle, and in metaphorical QCs, there are 2 such constructions in 19 examples, 6 out of 10 evaluative QCs have verbs in the past participle. ‘Never’ is also often a part of an evaluation. While never occurs 3 times out of 10 in evaluative QCs, 0 occurrences were detected in other types of premodifying QCs.

**Table 12: Recurrent morphological patterns in evaluative premodifying QCs**

	QCs including verbs in the past participle	QCs including ‘never’	QCs including both	Other	TOTAL
Types	6	3	2	3	10
%	60	30	20	30	100

The rest of the evaluative QCs include *hard-to-master Atavarr’s Personal Gravitational Upset* (TCOM 11), *up-to-the-epoch occultist* (S 7), and *once-in-a-lifetime offer* (GG 8). All include judgments and subjective evaluations of people and phenomena.

#### 4.2.3.2 Semantics of nominal QCs

Since the semantics of common and proper quotational nouns differ in many respects, they are examined separately.

##### 4.2.3.2.1 Common nouns

Common nouns comprise two main groups: descriptive and terminological QCs. This means that their relation to the referent is either descriptive or identifying, sometimes both.

Terminological QCs include either lexicalized terms such as *daughters-in-law* (WS 5), *brother-in-law* (GG 1), *son-in-law* (GG 20), *coats-of-arms* (GG 3), *port-and-lemon* (WS 4), *noughts-and-crosses* (TLF 1) or terms within the Discworld, such as names of plants: *cowhage-in-ordinary* (WS 10), *love-lies-oozing* (ER 3); names of drinks, such as *flowers-of-sulfur onna rocks* (MP 10); and a special category of “discworldized” terms, with which the reader is well acquainted from ordinary life, though most of the characters are not. These terms include economics: *echo-gnomics*<sup>23</sup> alias *reflected-sound-as-of-underground-spirits* (TCOM 1); insurance: *inn-sewer-ants* (TCOM 4) or *in-sour-ants* (TCOM 6); insurance policy: *ensewer-ants-polly-sea* (TCOM 5); camera: *moving-picture-box* (MP 6), cameraman: *moving-picture-smith* (MP 7). While *moving-picture-box* and *moving-picture-smith* are based on descriptiveness, *echo-gnomics*, *inn-sewer-ants* and *ensewer-ants-polly-sea* are compounds arisen by false etymologies of borrowings from one to another culture of the Discworld. *Reflected-sound-as-of-underground-spirits* is a periphrastic translation of *echo-gnomics*, born in the process of understanding, *echo* being a reflected sound, and *gnom* being an underground spirit.

#### 4.2.3.2.2 Proper nouns

All proper nouns, apart from *Miss nine-years-old* (ER 5), and *Mr. Steel-toecaps-in-the-groin* (GG 11), are declausal and desentential and fall into a single semantic category: description of actions and attitude of the people they denote. *Steel-toecaps-in-the-groin* falls in this semantic category too, though it lacks a verb and therefore cannot be classed neither as declausal nor desentential. It expresses the result of an action, the lacking verb of which would probably be *kick*. Proper names in Terry Pratchett’s novels provide characterizations of people, and are therefore similar to nicknames, though far more eloquent. It is apparent

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<sup>23</sup> Echo-gnomics is not a quotational compound, it is included in the text for illustration

from his nicknames, for example, that the character Mr Thumpy does not like being called Mr Thumpy:

- (31) 'That's what intelligence does for your sex life,' said *Don't-call-me-Mr-Thumpy*. (MP 12)
- (32) Click . . . *Make-my-day*, *Call-me-Mr-Thumpy* hopped to the top of the dune and peered over. Then he slid back down again. (MP 25)
- (33) 'The duck says', said *Call-me-Mr-Thumpy-and-die*, 'it's got to be worth a try. (MP 26)
- (34) The duck quacked again. *Not-Mr-Thumpy* wrinkled his nose. It was suddenly hard to concentrate. (MP 27)

The characterization, provided by the quotational compound, is normally given as an additional, unimportant information in the sentence, the focus of which is, in accordance with common organization of sentences, other than the name of a character. Thus the quotational compounds constituting names are essential for the creation of the rhetorical figure of understatement or paralipsis<sup>24</sup>.

#### 4.2.3.3 Semantics of adverbial QCs

Most of the adverbial QCs are fully lexicalized and their semantic classification would be only a dictionary reference. However, two of them deserve attention: *pull-down-the-walls* and *burn-off-the-thatch*

- (35) "The point is," said Granny, "that people are going to come looking. Serious people. Serious looking. *Pull-down-the-walls* and *burn-off-the-thatch* looking. And-" (WS 1, 2)

They are, being declausal of origin, description of actions, which semantically modify the verb *looking*. The interpretation is, similarly to premodifying QCs metaphoric, implying an angry attitude of the agent and corresponding to the word *serious* in the previous sentence. These similar characteristics with premodifying QCs further support the paradoxical apprehension of these as verbal premodifications.

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<sup>24</sup> In paralipsis the speaker pretends to regard something significant as insignificant by passing lightly over it, thereby cleverly drawing attention to it.

#### 4.2.3.4 Anti-idioms

Almost all the above discussed categories include anti-idioms, QCs based on idiomatic expressions, but humorously deviated. *All-you-can-eat menu* thus becomes *all-you-can-gobble-for-a-dollar menu* (MP 5), *eat-till-it-hurts special* (MP 21), and *all-you-can-drag-out-of-the-midden-for-free special* (MP 23). *Love-lies-bleeding* is transformed into *love-lies-oozing* (ER 3), and the construction *drink-on-the-rocks*, which implies a sensual pleasure, is transformed into for most people distasteful *flowers-of-sulfur onna rocks* (MP 10). Thus obviously the anti-idiomatic constructions constitute a witty contrast to their idiomatic counterparts.

#### 4.2.4 False quotational compounds

Among false QCs we count such words, which comply with the orthographic criteria of hyphenation, and possibly other criteria but do not satisfy several important criteria, such as the criterion of the necessity of the presence of conversion and of the syntactic origin. These include also borrowings, which are QCs in their original languages but the individual morphemes are meaningless in English.

The lexicalized *cul-de-sac*, and *viz-ah-viz* (intentionally misspelled) have clear syntactic, dephrasal origin in French, being both noun phrases. In *The Pyramids* Terry Pratchett employs imitations of Egyptian names such as *Queen Khat-leon-ra-pta* or *King Ashk-ur-men-tep*. Similar names in Egyptian really had a syntactic origin.

Interjections are other example of false QCs. Three composite interjections were identified in our corpus: *bing-BONG-ding-DONG*, *cock-a-doo-arrgh*, and *tap-tap-tapping*. Though they function as clause elements syntactically, therefore satisfying the syntactic criterion and the criterion of conversion, they do not have a clear syntactic origin, not expressing syntactic relationships among the individual morphemes. Also the semantic content of the individual morphemes is doubtful.

Finally, words such as *great-great-great-great-grandfather* or *great-great-grandmother* are not counted as quotational compounds since the ‘great’ element has already required a meaning similar to a prefix. These cases are therefore examples of multiple prefixation rather than compounding. Furthermore, the phrase does not exist without the dashes in English, the element of conversion is therefore absent.

#### 4.2.5 QCs occurring more than once

The highest number of repeated occurrences was achieved by the QC *million-to-one chance* (18 hits), which is an expression of an idea by which the characters of *Guards! Guards!* are obsessed in a situation regarding dragons. Other repeated occurrences are mostly nominal elements, such as names of characters which do not undergo variation: *Cut-me-own-Throat* (10 hits)<sup>25</sup> or other denotations of characters such as *daughter-in-law* (3 hits). *Skull-and-bones motif* (2 hits) is repeated in the novel *Mort*, where the main character is Death. For other QCs repeated only once see Appendix.

## 5 Conclusion

The behavior of QCs was discussed both externally and internally. By external behavior we mean their functioning as one unit in a sentence and performing a specific syntactic function, as well as their overall semantics. Internal behavior includes syntactic relations within the compound and semantic relations between its elements. Externally, the excerpted QCs function by 64% as syntactic adjectives in premodification, by 2% as adjectival subject complements, by 28% as syntactic nouns, and by 6% as syntactic adverbs. Syntactic nouns, besides a special category of proper nouns, are realized exclusively by noun phrases. Proper nouns are mostly declausal or desentential. Syntactic adjectives have a

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<sup>25</sup> The number of hits is relatively low considering the status of the word as a proper noun and a name of one of the main characters: this is due to his being addressed also by his surname Dibbler.

wide range of realizations: noun phrases, adjective phrases, adverb phrases, clauses and sentences. This heterogeneity corresponds to their highest productivity in comparison to other syntactic elements as QCs. Syntactic adverbs may consist of adverb or noun phrases, derived adjectives, and sometimes clauses or sentences. However, QCs as syntactic adverbs are rare. Predicative adjectives were both realized by adjective phrases and were fully lexicalized, which corresponds to their low productivity.

The syntactic roles of QCs may be matched to their semantic behavior, since the semantics of for example premodifying QCs differ from nominal QCs etc. The classification of QCs according to origin also partly merges with the semantic one, since for example dephrasal symmetrical QCs may be classified according internal semantic relationships into several types of semantic symmetry.

During the semantic classification interesting cases of QCs emerged. Many of these are Discworld-specific, such as names of characters, often realized by declausal and desentential QCs; names of Discworld inventions, such as the *moving-picture-box*; and Discworld translations of words of common knowledge, such as *inn-sewer-ants*. The overall semantic analysis of the excerpts showed Terry Pratchett's virtuosity in the manipulation of the phenomenon of quotational compounding in the Discworld series, elevating it to a rhetorical figure.

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## Resumé

Tématem bakalářské práce jsou citátová kompozita v románech Terryho Pratchetta jako *never-to-be-forgotten few days*, tedy typ skládání slov obvyklý v Angličtině, ale v Češtině vzácný. Citátová kompozita jsou chápána jako slova složená z 2 a více slovních bází, nicméně v zájmu získání stylisticky zajímavého vzorku kompozit jsou kompozita složená ze dvou bází z exceprce vyřazena.

Citátová kompozita jsou definována jako kompozita projevující jednak znaky slov složených tak znaky konverze syntaktické skupiny ve větný člen. Ačkoli se výslovně nezmiňují o konverzi, ale pouze o „přenesení části věty do jiného syntaktického okolí“ (Dušková a kol. 1994: 20), čeští autoři jako Dušková a kol., a podobně Vachek, Nosek a Mathesius chápou citátová kompozita takto.

Bakalářská práce se drží českého přístupu k citátovým kompozitům pro jeho jasnost a přehlednost. V zahraničí jsou obvyklé dva druhy přístupu k těmto kompozitům. Někteří lingvisté, jako Lieber, Meibauer, Jespersen, Bisetto, Scalise, Bauer a Plag je chápou jako „konstrukční typy“, pro takové pak mohou sestávat z více slov, čímž je do kompozita zahrnut například i řídicí člen citátovým kompozitem modifikovaný: *owl-and-bat motif*. Čeští lingvisté bez výjimky přistupují k citátovým kompozitům jako lexikální jednotce a chápou jako kompozitum pouze první část výše uvedené konstrukce.

Dále je upřednostňováno české označení těchto kompozit, v překladu ‚quotation compounds‘, na rozdíl od zahraničních termínů *de/phrasal compounds*, *phrase compounds*, *string compounds*, *quotation substantives*, *syntactic* nebo *lexicalized phrases* a *premodifying compounds*. České označení nejlépe vystihuje původ těchto kompozit jako přenesení části věty do jiného syntaktického okolí a zároveň neomezuje zdroj těchto kompozit na fráze, jako *phrasal compounds*, ačkoli jimi mohou být i věty a souvětí. Dále neomezuje syntaktickou roli takto vzniklých substantiv, jako např. *premodifying compounds*.

Dle Bauerova přehledu kritérií, podle kterých lze posoudit, zda je určitá konstrukce kompozitem, lze citátová kompozita za kompozita pokládat. Mezi tato kritéria patří kritérium ortografické, tedy je-li kompozitum psáno jako jedno slovo, kritérium syntaktické, funguje-li jako jedna syntaktická jednotka, sémantické, má-li jednotný specifický význam, morfologické, není-li možná flexe uvnitř slova. Citátová kompozita bezesporu splňují první tři kritéria. Fonologické kritérium nelze v těchto složeninách plně dodržet pro jejich přílišnou délku. Morfologické kritérium je porušeno nominálními citátovými kompozity v plurálu, jako *daughters-in-law*, ačkoli flexe v *he is a has-been* za porušení morfologického kritéria pokládána není, neb k ní dochází před přenesením věty do nového syntaktického okolí.

Produktivita citátových kompozit je nahlížena z pohledu jazykové typologie, společně s Vachkem, který se domnívá, že přítomnost flexe v češtině je příčinou praktické absence citátových kompozit.

Dostupné klasifikace citátových kompozit, Noskova a Bauerova jsou v praktické části zhodnoceny pouze jako odrazový můstek pro návrh možného nového způsobu klasifikace. Kromě Noskovy klasifikace dle slovních druhů v kompozitu dominantních je čerpáno zejména z Noskova pojmu symetrických citátových kompozit, která zhruba odpovídají dvandva kompozitům Bauerovým. Kategorie endocentrických a exocentrických kompozit je z klasifikace vynechána, neb nijak nepřispívá k sémantické analýze, která je jádrem celé práce.

V praktické části bylo zkoumáno jak vnější tak vnitřní chování citátových kompozit. Vnější chováním míníme jejich fungování ve větě jako jedna jednotka plnící určitou syntaktickou roli, dále též jejich celkovou sémantiku. Vnitřní chování zahrnuje syntaktické a sémantické vztahy v rámci kompozita.

Ze 108 příkladů 64% plní roli syntaktického adjektiva v premodifikaci, 2% syntaktického adjektiva v predikaci, 28% syntaktického substantiva, a 6% syntaktického adverbia. Syntaktická substantiva se realizují, kromě zvláštní kategorie vlastních jmen, výlučně jako nominální fráze. Vlastní jména jsou většinou tvořena větou nebo souvětím. Syntaktická adjektiva mají širokou škálu realizací: nominální fráze, adjektivní fráze, adverbialní fráze, věty a souvětí. Tato mnohotvárnost odpovídá jejich vysoké produktivitě ve srovnání s ostatními větnými členy tvořenými citátovými kompozity. Syntaktická adverbia mají též, navzdory své nízké frekvenci, mnoho podob. Mohou se realizovat jako adverbialní a nominální fráze, též jako derivovaná adjektiva a věty. Obě excerpovaná adjektiva v predikaci, *ill-at-ease* a *up-to-date*, byla tvořena adjektivními frázemi a plně lexikalizovaná. To odpovídá jejich nízké produktivitě.

Syntaktické role excerpovaných citátových kompozit podléhají shodě s jejich sémantickým chováním. Sémantika premodifikujících citátových kompozit se například liší od sémantiky kompozit v nominálním postavení. Klasifikace kompozit dle původu na kompozita odvozená z frází, vět a souvětí a na kompozita symetrická, se též částečně prolíná s klasifikací sémantickou. Symetrická kompozita odvozená z frází mohou být například klasifikována dle vnitřních sémantických vztahů na různé typy sémantické symetrie: 20% symetrických kompozit mělo společný nadřazený pojem, 30% byly části jednoho celku. 17% byly antonyma a 3% synonyma. 10% kompozit mělo za nadřazený člen barvu, a 10% obecný pojem číslice. 10% byly případy plné symetrie s opakujícím se členem, jako *day-to-day*.

Během sémantické klasifikace jsme narazili na zajímavá kompozita příznačná pro styl Terryho Pratchetta a zabývali jsme se jimi po stylistické stránce. Mnoho z nich jsou slova, která mohou existovat pouze v rámci světa Zeměplochy, jako jména postav tvořená větnými a souvětími citátovými kompozity, jako např. *Mr. Steel-toecaps-in-the-groin*, *I-was-just-*

*checking-the-doorhandle-and-it-opened-by-itself*; Názvy vynálezů postav Zeměplochy, jako *moving-picture-box*, a překlady běžných pojmenování do jazyka Zeměplochy, jako *inn-sewer-ants* (insurance). Sémantická analýza prokázala virtuozitu Terryho Pratchetta v zacházení s jevem citátového skládání, které svým způsobem povýšil na rétorickou figuru.

## Appendix

### THE COLOUR OF MAGIC

1. Rincewind shrugged. “In our tongue it is reflected-sound-as-of-underground-spirits. Is there any wine?” (TCOM 1)
2. Yet around his neck was a chain bearing the bronze octagon that marked him as an alumnus of Unseen University, the high school of magic whose time-and-space transcendent campus is never precisely Here or There. (TCOM 2)
3. I think perhaps in the circumstances I should make it one and one-half rhinu per day. Plus any out-of-pocket expenses, of course. (TCOM 3)
4. “Inn-sewer-ants” repeated Rincewind. “That’s a funny word, wossit mean?” (TCOM4)
5. “You don’t want that to happen so you take out an ensewer-ants-polly-sea.” (TCOM5)
6. With only his home-made phrase book to help him Twoflower was trying to explain the mysteries of in-sour-ants to Broadman. (TCOM 6)
7. “Now incompetent wizard,” said Druellae “see some magic. Not your weasel-faced tame magic, but root-and-branch magic, the old magic. Wild magic. Watch.” (TCOM7)
8. It was a piece of stone with five-plus-three sides. (TCOM 8)
9. He had visited the Hublands, discovered the curious folkways of many colourful peoples – invariably obtaining more scars in the process – and had even, for a never-to-be-forgotten few days, sailed on the legendary Dehydrated Ocean at the heart of the incredibly dry desert known as the Great Nef. (TCOM 9)
10. Twoflower set on an ornate mother-of-pearl chair with a glass of oily wine in one hand and a crystallized squid in the other. He frowned. (TCOM 10)
11. Garhartra’s spell had been the little-used and hard-to-master Atavarr’s Personal Gravitational Upset, the practical result of which was that until it wore off Rincewind’s body was convinced that “down” lay at ninety degrees to that direction normally accepted as of a downward persuasion by the majority of the Disc’s inhabitants. He was in fact standing on the wall. (TCOM 11)

12. Twoflower turned to a complicated astrolabe, in the centre of which was the entire Great A'Tuin-Elephant-Disc system wrought in brass and picked out with tiny jewels. (TCOM 12)

#### THE LIGHT FANTASTIC

13. All he's got now is memories and so many scars you could play noughts-and-crosses on him. (TLF 1)
14. I do not understand this death-of-the-mind. (TLF 2)
15. It seemed undecided as to what it should be; one moment it was an orderly, matter-of-fact printing; the next a series of angular runes. (TLF 3)

#### EQUAL RITES

16. "Because this is also a story about sex, although probably not in the athletic, tumbling, count-the-legs-and-divide-by-two sense unless the characters get totally beyond the authors control. They might. (ER 1)
17. Granny stiffened, and looked at the fireback. It was a rather nice one Smith had cast for her, years ago, with an owl-and-bat motif. (ER 2)
18. She prided herself on her unrivalled knowledge of the properties of Ramtops herbage – none knew better than she the many uses of Earwort, Maiden's Wish and Love-Lies-Oozing. (ER 3)
19. "Looks all sparkly from here." Granny insisted. "Little silver lights all floating around, like in them little snowstorm-in-a-bottle toys. Quite pretty, really." (ER 4)
20. Well, Miss nine-years-old I've got two hundred animals and a hundred people that want to go to Ankh, and half of them hate the other half, and I've not got enough people who can fight, and they say the roads are pretty bad and the bandits are getting really cheeky up in the Paps and the trolls are demanding a bigger bridge toll this year and there's weevils in the supplies and I keep getting these headaches and where, in all this, do I need you?" (ER 5)
21. Gander wasn't particularly sorry about that – gnolls liked to capture travelers and practice hospitality of the red-hot-knife-and-bludgeon kind. (ER 6)

#### MORT

22. But magicians have calculated that million-to-one chances crop up nine times out of ten. (M 1)
23. His clothes had been neatly folded on a chair by the bed; the chair, he couldn't help noticing, was delicately carved with a skull-and-bones motif. (M 2)
24. Now his horses were always flesh-and-blood beasts, from the finest stock. (M 3)
25. Part of Mort's mind wondered why, just as another part worried about the flickering dome that was steadily closing on the city, but most of his mind was a hot and steamy glow of rage and bewilderment and jealousy. Ysabell had been right, he thought, this must be love. 'The walk-through-walls boy!' He jerked his head up. Cutwell was standing at the top of the stairs. (M 4)
26. Wa shut his eyes and dropped the dice on the ground, too nervous even to try the special flick-and-twist throw. He kept his eyes shut. (M 5)
27. People took jobs because their fathers made room for them, or because their natural talent found an opening , or by word-of-mouth. (M 6)
28. Of course, all that was behind them now, but the Guild of Merchants' annual knife-and-fork supper would have been held in the Drum's upstairs room the following evening, and all the Eighth Level wizards had been sent complimentary tickets; (M 7)

## SOURCERY

29. He was an impressive figure, in his ceremonial robe with the purple-and-vermine hood of the Venerable Council of Seers and the yellow sash of a fifth level wizard; (S 1)
30. "The next time you touch the staff," said Coin matter-of-factly, "you will die. Do you understand?" (S 2)
31. Some people, having a nightmare like that, would dismiss it as castration anxiety, but Rincewind's subconscious knew being-cut-to-tiny-bits-mortal-dread when it saw it. (S3)
32. Rincewind looked up at the fifteen-foot-deep walls of the snake pit, and rubbed his bruises. (S 4)
33. And the tower of sourcery loomed over Al Khali like a vast and beautiful fungus, the kind that appear in books with little skull-and-crossbones symbols beside them. (S 5)

34. The vermine is a small black-and-white relative of the lemming, found in the cold Hublandish regions. (S 6)
35. For the really up-to-the-epoch occultist, who could afford the version bound in spider skin, there was even an insert showing the London Underground with the three stations they never dare show on the public maps. (S 7)

#### WYRD SISTERS

36. “The point is,” said Granny, “that people are going to come looking. Serious people. Serious looking. Pull-down-the-walls and burn-of-the-thatch looking. And-“ (WS 1)
37. “The point is,” said Granny, “that people are going to come looking. Serious people. Serious looking. Pull-down-the-walls and burn-off-the-thatch looking. And-“ (WS 2)
38. He wore a ragged jerkin and holey tights with an aplomb that nearly convinced you that his velvet-and-vermine robes were in the wash just at the moment. (WS 3)
39. Granny wasn't at home in public houses. She sat stiffly to attention behind her port-and-lemon, as if it were a shield against the lures of the world. (WS 4)
40. Various daughters and daughters-in-law came in to cook and clean in a sort of rota. (WS 5)
41. Free of Hwel's never-too-stringent attention, Tomjon pushed open the lid of the props hamper and, in the methodical way of the very young, began to unpack the crowns. (WS 6)
42. He'd sought solace in the stables, where his beloved hunting dogs had whined and scratched at the door and had generally been very ill-at-ease at his sensed but unseen presence. (WS 7)
43. After that he'd gone back to learning the three hundred and eighty-three-Guild-approved jokes, which was bad enough, and the glossary, which was a lot bigger and much worse. (WS 8)
44. The old peel-the-apple trick should do that. (WS 9)
45. Dunnage, cowhage-in-ordinary, badinage, leftovers, scrommidge, clary and spunt,' said the peasant promptly. (WS 10)



46. Civil disobedience was new to Lancre, but its inhabitants had already mastered some of its more elementary manifestations, viz, the jerking of rakes and sickles in the air with simple up-and-down motions accompanied by grimaces, and cries of “Gerrh!”, although a few citizens, who hadn’t quite grasped the idea, were waving flags and cheering. (WS 11)
47. 'It sounded interesting, the way he told it. Wicked king ruling with the help of evil witches. Storms. Ghastly forests. True Heir to Throne in Life-and-Death Struggle. Flash of Dagger. Screams, alarms. Evil king dies. Good triumphs. Bells ring out.' (WS 12)

### PYRAMIDS

48. He dropped lightly over the edge of the roof, landed on a ridge, ran easily across the sleeping building, jumped a narrow gap on to the tiled roof of the Young Men's Reformed-Cultists-of-the-Ichor-God-Bel-Shamharoth Association gym, jogged gently over the grey slope, swarmed up a twelve foot wall without slowing down, and vaulted on to the wide flat roof of the Temple of Blind Io. (P 1)
49. There hadn't been any such thing when he was a lad, there was just architecture. You drew the plans, and then got in ten thousand lads on time-and-a-half and double bubble at weekends. (P 2)
50. You Bastard gave him a haughty glare from under his sweep-the-desert eyelashes and thought: . . . Let  $z=ei0$ .  $cudcudcud$  Then  $dz=ie[i0]d0=izd0$  or  $d0=dz/iz$  . . . (P 3)
51. 'You know, Xeno,' he said, 'I can't help thinking you've got the wrong end of the stick with this whole tortoise-and-arrow business.' (P 4)

### GUARDS! GUARDS!

52. "I reckon my brother-in-law is oppressing me all the time with having this new horse and buggy he's been and bought. I haven't got one. I mean, where's the justice in that? (GG 1)
53. It's not that they don't like you, you're a steady lad and a fine worker, you'd make a good son-in-law. (GG 2)
54. And in fact it had turned out very satisfactorily from everyone's point of view. It took the head thieves a very little time to grow paunches and start having coats-of-arms made and meet in a proper building rather than smoky dens, which no-one had liked much. (GG 3)
55. He remembered Wonse as a skinny little kid, always tagging along behind in hand-me-down pants with the kind of odd skipping run he'd invented to keep up with the

bigger boys, and forever coming up with fresh ideas to stop them idly ganging up on him, which was the usual recreation if nothing more interesting presented itself. (GG4)

56. It wasn't just the loneliness, it was the back-to-front way of living. (GG 5)
57. But the Shades was even more so, a sort of black hole of bred-in-the-brickwork lawlessness. (GG 6)
58. Vimes looked into the grinning, cadaverous face of Cut-me-own-Throat Dibbler, purveyor of absolutely anything that could be sold hurriedly from an open suitcase in a busy street and was guaranteed to have fallen off the back of an oxcart. (GG 7)
59. "Genuine article, Captain." Throat leaned closer. He was the sort of person who could make "Good morning" sound like a once-in-a-lifetime, never-to-be-repeated offer. (GG 8)
60. "Genuine article, Captain." Throat leaned closer. He was the sort of person who could make "Good morning" sound like a once-in-a-lifetime, never-to-be-repeated offer. (GG 9)
61. It wasn't the loneliness of command that was bothering him. It was the being-fried-alive of command that was giving him problems. (GG 10)
62. "Nobby? Mr Steel-toecaps-in-the-groin, I-was-just-checking-the-doorhandle-and-it-opened-all-by-itself ?" (GG 11)
63. "Nobby? Mr Steel-toecaps-in-the-groin, I-was-just-checking-the-doorhandle-and-it-opened-all-by-itself ?" (GG 12)
64. "There's little black bits in there I've grown to know and love. It's a meal in itself. And you've cleaned out the coffee jug, haven't you. I can tell. This is love-in-a-canoe coffee if ever I tasted it. The other stuff had flavour. " (GG 13)
65. But in the past few days . . . well, there had been cold pizzas, and the ash from Nobby's horrible dog-ends, and all-in-all Errol had eaten more or less what he liked. (GG 14)
66. "Million-to-bloody-one last desperate bloody chance!" (GG 15)
67. "It could be a hundred-to-one. If the dragon's flying slowly and it's a big spot, it could be practically a certainty." (GG 16)
68. Wonse jumped, scabbled at the doorhandle, leapt into the corridor and ran for it until he reached the main staircase, rising now through the ruins of the central palace like a forlorn corkscrew. Stairs-height-high grounddefence. He ran up them three at a time. (GG 17)
69. The room was wall-to-wall with civic dignitaries. (GG 18)

## ERIC

70. This moth-eaten-wizard look is very clever. (E 1)
71. It wasn't nice, interesting, open jungle, such as leopard-skin-clad heroes might swing through, but serious, real jungle, jungle that towered up like solid slabs of greenness, thorned and barbed, jungle in which every representative of the vegetable kingdom had really rolled up its bark and got down to the strenuous business of outgrowing all competitors (E 2)
72. 1) avoid if possible any hanging- down creepers with beady eyes and a forked tongue at one end; 2) don't pick up any orange-and-black-striped creepers that are apparently lying across the path, twitching, because there is often a tiger on the other end; and 3) don't go. (E 3)
73. it's just that where I come from everyone has this racial prejudice thing against thirty-foot-high people with fangs and talons and necklaces of skulls all over them. (E 4)
74. "Thousands of more-or-less innocent people dying?" (E 5)
75. Godless people might get up to anything, they might turn against the fine old traditions of thrift and non-self-sacrifice that had made the kingdom what it was today, they might start wondering why, if they didn't have a god, they needed all these priests, anything. (E 6)
76. "All I can see is darkness," said Eric. "No you can't," said the little man, triumphantly. "You're just seeing what there is before the darkness has been installed, sort of thing." He gave the not-yet-darkness a dirty look. "Come on," he said. (E 7)
77. Some ancient and probably fearful warning was etched over its crumbling arch, but it was destined to remain unread because over it someone else had pasted a bright red-and-white notice which read: "You Don't Have To Be 'Damned' To Work Here, But It Helps!!!" (E 8)
78. Whereas demons belong to the same space-time wossname, more or less, as humans, and have a deep and abiding interest in humanity's day-to-day affairs. (E 9)

## MOVING PICTURES

79. It staggered up to the small crowd that was admiring the devastation and by chance laid a sooty hand on a hot-meat-pie-and-sausage-in-a-bun salesman called Cut-me-own-Throat Dibbler, who had an almost magical ability to turn up wherever a sale might be made. (MP 1)
80. Jolly old boy with a pipe and twinkly eyes. Sort of chap who can tell one herb from another, roams-the-high-forest-with-every-beast-his-brother kind of thing. (MP 2)

81. Of course, it is very important to be sober when you take an exam. Many worthwhile careers in the street-cleansing, fruit-picking and subway-guitar-playing industries have been founded on a lack of understanding of this simple fact. (MP 3)
82. The other was that he had paused, before leaving the city, to sell his sausage-in-a-bun business cheaply to a dwarf who could not believe his luck (MP 4)
83. None would have believed, in the final years of the Century of the Fruitbat, that Discworld affairs were being watched keenly and impatiently by intelligences greater than Man's, or at least much nastier; that their affairs were being scrutinized and studied as a man with a threeday appetite might study the All-You-Can-Gobble-For-A-Dollar menu outside Harga's House of Ribs . . . (MP 5)
84. Gaffer the handleman sighed and took the back off the moving-picture-box to feed and water the demons, who were complaining. (MP 6)
85. 'People'll say, that Silverfish, there's a moving-picture-smith with the guts to give the people what they want, they'll say. A man to roll back the wosname of the medium-' (MP 7)
86. It was past two o'clock when they got back to the moving-picture-making place. (MP8)
87. 'Ah, 'tis a hard trade, horse-holding,' said the man. 'It's learning the proper grovellin' and the irreverent-but-not-too-impudent cheery 'oss'older's banter. People don't just want you to look after the'oss, see. They want a'oss-'olding hexperience.' (MP 9)
88. There was no doubt about it. She looked slightly like the statues cavemen used to carve of fertility goddesses thousands of years ago, but mostly like a foothill. 'We very cosmopolitan.' 'I'll have a beer, then!' 'Ana flowers-of-sulphur onna rocks, Ruby!' added Rock. (MP 10)
89. 'Yeah,' said Rock. 'There was no call to go callin' him wot you called him. An' if you're going to go doin' fancy swordwork, we're applyin' for an extra dollar a day Havin'-Bits-Chopped-Off allowance.' (MP 11)
90. 'That's what intelligence does for your sex life,' said Don't-call-me-Mr-Thumpy. (MP12)
91. 'You could try offering her a moushe,' said the cat. 'Preshent company exchepted, of course,' it added guiltily, trying to avoid Definitely-Not-Squeak's glare. (MP 13)
92. 'It's not the modern way. I not interested in any troll', she added, 'that not up-to-date'. (MP 14)
93. Untied Alchemists started it, with a one-tenth-size wood and canvas replica of the Great Pyramid of Tsort. (MP 15)

94. There used to be a lot of that sort of thing. You know, you'd get dese guys whorin' and drinkin' and carryin' on regardless their whole life, and then when the old Grim Reaper starts sharpenin' his scythe they suddenly becomes all pious and pays a lot of priests to give their soul a quick wash-and-brush-up and gen'rally keep on tellin' the gods what a decent chap they was.' (MP 16)
95. It's a dog-eat-dog world out there. (MP 17)
96. I was person'ly disgusted when you did that Lyin'-on-your-back-and-playin'-dead routine, let me tell you.' (MP 18)
97. He'd show 'em, with their silly plaster pyramids and penny-and-dime palaces. (MP 19)
98. That was the Moving Picture to End all Moving Pictures! Trolls! Battles! Romance! People with thin moustaches! Soldiers of fortune! And one woman's fight to keep the - Dibbler hesitated - something-or-other she loves, we'll think about this later, in a world gone mad! (MP 20)
99. "What I wouldn't give right now for a \$1 Eat-Till-It-Hurts special at . . . Harga's . . . House . . of . . . Ribs . . . Mother!" ' (MP 21)
100. 'I thought it was all a special kind of magic,' he said, a shade disappointed. 'Now you tell me it's just a big Find-the-Lady game?' (MP 22)
101. It was visible even in the alley behind Sham Harga's House of Ribs, where two dogs were enjoying the All-You-Can-Drag-Out-Of-The-Midden-For-Free Special. (MP 23)
102. The lightning bolt outlined the Thing in blue-and-white light. (MP 24)
103. Click . . . Make-my-day, Call-me-Mr-Thumpy hopped to the top of the dune and peered over. Then he slid back down again. (MP 25)
104. 'The duck says', said Call-me-Mr-Thumpy-and-die, 'it's got to be worth a try. (MP 26)
105. The duck quacked again. Not-Mr-Thumpy wrinkled his nose. It was suddenly hard to concentrate. (MP 27)
106. For those who hadn't, and Silverfish wouldn't hesitate to put himself first among that number, there were the old tried-and-tested or, to put it another way, tried-and-repeatedly-failed methods of wealth production. (MP 28)
107. For those who hadn't, and Silverfish wouldn't hesitate to put himself first among that number, there were the old tried-and-tested or, to put it another way, tried-and-repeatedly-failed methods of wealth production. (MP 29)
108. About thirty miles Turnwise of Ankh-Morpork the surf boomed on the wind-blown, seagrasswaving, sand-dune-covered spit of land where the Circle Sea met the Rim Ocean. (MP 30)

## REPEATED TYPES

109. The beast snuffled at him in a friendly fashion; though it was crimson-eyed and had flanks like oiled silk, it was nevertheless a real flesh-and-blood horse and, indeed, was in all probability better treated than most beasts of burden on the Disc. (TCOM13)
110. One was several times the size of the ordinary glasses – black, thin and decorated with a complicated skull-and-bones motif. (M 8)
111. Nanny Ogg never used her washhouse, since all her washing was done by the daughters-in-law, a tribe of grey-faced, subdued women, whose names she never bothered to remember. (WS 13)
112. With the slightly miffed air of one who has run their finger along a daughter-in-law's top shelf and found against all expectation that it is sparkling clean, the Grand Master got on with it. (GG 19)
113. It's not that they don't like you, you're a steady lad and a fine worker, you'd make a good son-in-law. Four good sons-in-law. (GG 20)
114. There was a strange foreign word for this: inn-sewer-ants. No-one knew exactly what it had originally meant, but Ankh-Morpork had made it its own. (GG 21)
115. "Upon personal application," said Cut-me-own-Throat. He unscrewed the lid from a jar of vivid green ointment and thrust it under Vimes's nose. (GG 22)
116. "Clever buggers," agreed Cut-me-own-Throat. "It must be all that meditation and yak yogurt." (GG 23)
117. He'd had a look at Cut-me-own-Throat Dibbler's dragon detectors, which consisted solely of a piece of wood on a metal stick. (GG 24)
118. Like a lot of Cut-me-own-Throat's devices, it was completely efficient in its own special way while at the same time being totally useless. (GG 25)
119. From somewhere below came the cry of Cut-me-own-Throat Dibbler, or one of his colleagues, selling hot sausages. (GG 26)
120. "Some kid's ridden into the city and said he'd kill the dragon," said Cut-me-own-Throat. "Got a magic sword, he says." (GG 27)
121. Errol finished off the coke and started on the fire irons. So far this evening he had eaten three cobblestones, a doorknob, something unidentifiable he'd found in the gutter and, to general astonishment, three of Cut-me-own-Throat's sausages made of genuine pork organs. (GG 28)

122. He could distantly see Cut-me-own-Throat on his hands and knees, trying to restore the contents of his tray. (GG 29)
123. The mob filled the broken doorway. Some of it was waving various sharp implements with the up-and-down motion proper to rioters. (GG 30)
124. "But just in case, you know, if by a million-to-one chance he misses-I'm not saying he will, mark you, you just have to think of all eventualities-if, by incredible bad luck, he doesn't quite manage to hit the voonerable dead on, then your dragon is going to lose his rag, right, and it's probably a good idea to not be here. (GG 31)
125. "When you really need them the most," he said, "million-to-one chances always crop up. Well-known fact." (GG 32)
126. "I mean, it's a good job we've got a last desperate million-to-one chance to rely on, or we'd really be in trouble!" (GG 33)
127. Sergeant Colon looked wretched. "Weeell, what if it's not a million-to-one chance?" he said. (GG 34);
128. "Well, all right, last desperate million-to-one chances always work, right, no problem, but. . . well, it's pretty wosname, specific. I mean, isn't it?" (GG 35)
129. "So it'd only work if it's your actual million-to-one chance," (GG 36)
130. "In that case it's got to be a lot less than a million-to-one chance," said Carrot. "It could be a hundred-to-one. If the dragon's flying slowly and it's a big spot, it could be practically a certainty." (GG 37)
131. "It's a million-to-one chance, but it might just work!" (GG 38)
132. It was a million-to-one chance. And who was to say that, somewhere in the millions of other possible universes, it might not have worked? (GG 39)
133. "It was a sodding last desperate million-to-one chance!" (GG 40)
134. Fortunately, the chances of anyone surviving the ensuing explosion were exactly a million-to-one. (GG 41)
135. "Let's be honest: the chances of a dragon the size of Errol beating something that big are a million-to-one" (GG 42)
136. "Million-to-one?" asked Carrot nonchalantly (GG 43)
137. "Definitely," said Vimes. "Million-to-one."(GG 44)
138. "The rank looked at one another again Million-to-one," said Colon. (GG 45)
139. "Million-to-one," agreed Nobby. (GG 46)

140. "That's right," said Carrot. "Million-to-one." (GG 47)
141. "In that case it's got to be a lot less than a million-to-one chance," said Carrot. "It could be a hundred-to-one. If the dragon's flying slowly and it's a big spot, it could be practically a certainty." (GG 48)
142. All the greatest wizards feel a little ill-at-ease before undertaking a great work such as this. (GG 49)
143. It staggered up to the small crowd that was admiring the devastation and by chance laid a sooty hand on a hot-meat-pie-and-sausage-in-a-bun salesman called Cut-me-own-Throat Dibbler, who had an almost magical ability to turn up wherever a sale might be made. (MP 31)
144. 'I've heard about that sort of thing,' the Bursar whimpered. 'Spontaneous something-or-other. They've all gone spontaneous!' (MP 32)

#### FALSE QUOTATIONAL COMPOUNDS

145. She led the way past the whispering shelves to a door set in a cul-de-sac. (M 9)
146. 'Right! Also, big improvement for troll image viz-ah-viz public relations if we find lost children.' (MP 33)
147. 'She is Queen Khat-leon-ra-pta,' said Dios. 'She wins the kingdom of Howandaland by stealth. This is the time of the Second Empire.' (P 5)
148. 'I know this one,' said the queen. 'It was here in my day. King Ashk-ur-men-tep. Third Empire. What's the hammer for, young man?' (P 6)
149. Now, however, it just went bing-BONG-ding-DONG. (E 10)
150. "I definitely heard it this time. Something like 'cock-a-doo-arrgh'." (WS 14)
151. Granny stood on the wharf, her boot tap-tap-tapping on the wood. (ER 7)
152. It was possibly the only steel in the country; it wasn't that Djelibeybi hadn't heard about iron, it was just that if copper was good enough for your great-great-great-great-grandfather, it was good enough for you. (P 7)
153. My great-great-grandmother said it was done to us, once. (WS 15)



